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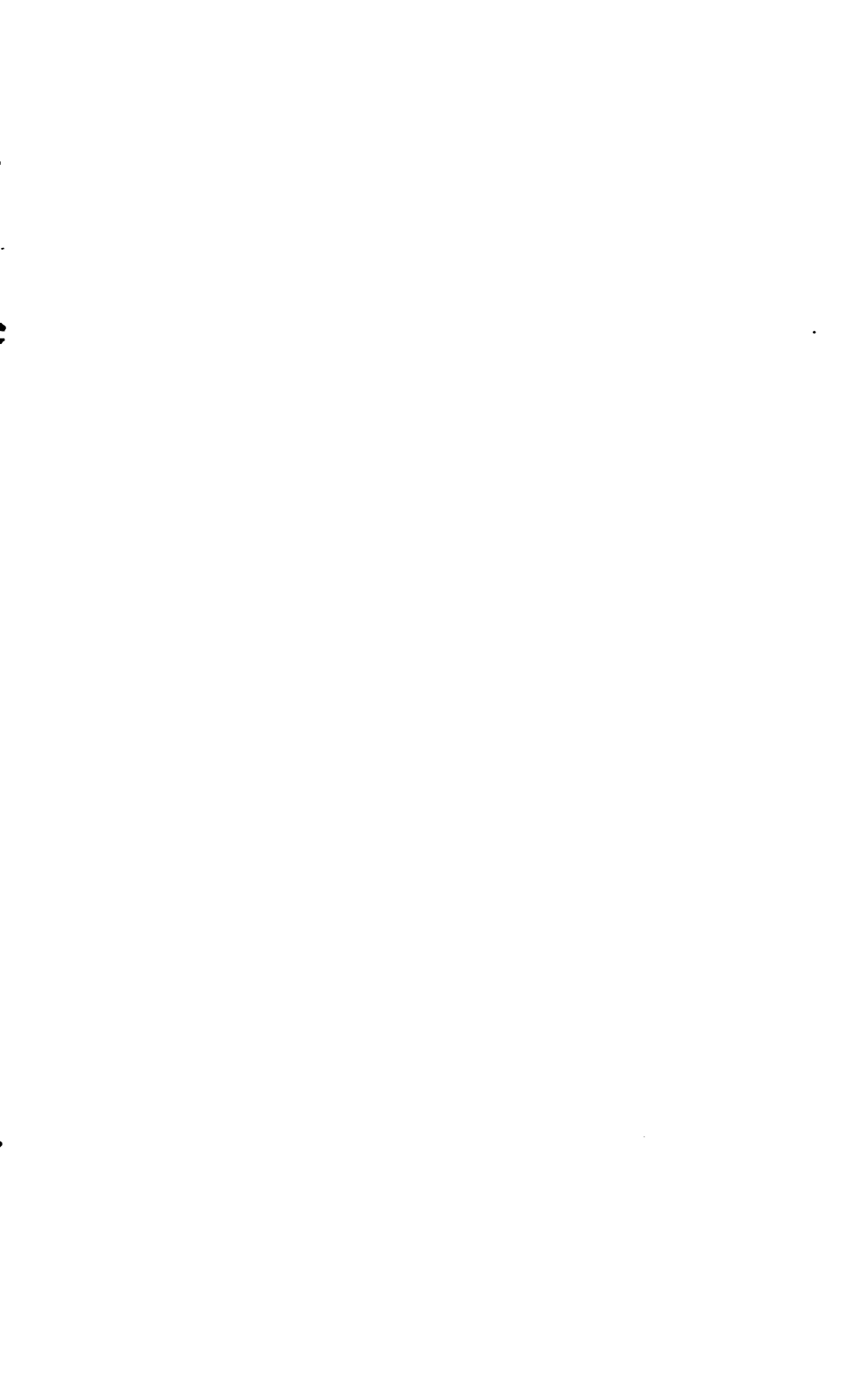
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**GREAT GOLFERS**  
**THEIR METHODS AT A GLANCE**





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FRONTISPIECE

HARRY VARDON

*Methods at a Glance*

BY GEORGE W. BELDAM

WITH CONTRIBUTIONS BY  
HAROLD H. HILTON  
FOR THE L. S. BRAID ALEX. HERD  
H. J. VARDON

ILLUSTRATED  
BY A. C. C. PHOTOGRAPHS

NEW YORK  
WILLIAMS AND CO., LIMITED

1904

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1941

# GREAT GOLFERS

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WITH CONTRIBUTIONS BY

HAROLD H. HILTON

J. H. TAYLOR JAMES BRAID ALEX. HERD

HARRY VARDON

*ILLUSTRATED*

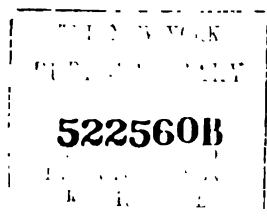
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London

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1904  
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## PREFACE

MANY works on Golf have appeared, most of which seem to have been written, not so much with the idea of helping the enthusiast, as of making pleasant reading, and, I take it, this is not the *summum bonum* of every golfer's existence. Every such enthusiast, and I venture to believe there are many, has taken to himself, either consciously or unconsciously, some golfer in quite the first flight, as his model, whose style he considers most coincides with his own ideas of the game as it should be played,—and which appeals to him as the most likely to fit in with his own peculiarities or physique.

Should such an one find in these pages his own ideal, I hope the photographs, together with the letterpress facing each, will be of some use to him, as showing the methods of the golfer he has chosen for his example. For he need no longer take a railway journey of many miles to try to gauge for himself the position of his model's feet to the ball—how far back his club swings or how his club finishes for each kind of stroke. In these pages he can see the stance at a glance, as each golfer is standing on a square of four feet divided into

six-inch squares ; and he need not be constantly wondering if he is on the right lines, and is standing as his model does, or following his methods. All this sounds very mechanical, little calculated to produce good golfers—but I know for a fact, some of our best golfers have come to be what they are through much tribulation and striving after their high ideals. They thought out their own games, being influenced by that of others ; they paid great attention to the small beginnings, and the result is that after the fruitful drudgery of close practice, they have evolved a game for themselves which makes them in turn the ideal of others. No doubt while they were thinking out their game they were mere copies or poor imitations of those who influenced them, but passing through the necessary schooling they have attained that free and natural style, which deceives the eye of the onlooker, for it is hard for him to believe that such freedom and good results started in the cramped school of imitation or mechanical drudgery. Woe be to that so-called natural player whose knowledge merely consists of the confidence of youth ! What if that confidence desert him ? He will soon want a surer foundation, and then indeed must be content to be a mere shadow of his former self, and go through the slow process of thinking out his game, before he arise again, not merely a natural player, but having that within him which begets confidence—manufactures it, so to speak, as he requires it.

And this simple process apparently applies to any golfer, whoever he may be, so long as he is desirous of

improving his game in any degree ; and I trust that the photographs taken on an entirely novel method will prove of value, not only to such an one as a means of progress, but also to others who care to study the various methods of those who have excelled, and still excel, in the Royal and Ancient game.

I am glad to say H. Vardon, Taylor, Braid, and Herd, each most kindly consented to write some notes on their own strokes illustrated by my photographs of them ; these notes have been left unaltered, and they should be most valuable and interesting as showing their different views of the game as they play it.

I am also fortunate in getting Mr. Harold H. Hilton to write a few words on each of the amateurs, criticising their game as he sees it. As Mr. Hilton is the only amateur who has twice won the Open Championship, and has a most keen power of observation beside vast experience of the game, his views are a great addition and help to the correct interpretation of the photographs.

Mr. Hal Ludlow, the well-known artist, has most kindly given his valuable services towards ensuring the truthful reproduction of the photographs in the half-tone process. Mr. Ludlow plays from the scratch mark himself, and I feel my indebtedness to him is great.

Owing to the necessity of having numerous photographs, the number of the players had to be limited.

One rather regrets that the famous quartette of Open Champions are the only professionals in the book, as there are others, both amateur and professionals,

whose influence on the game is hardly less, and whose methods would make a most interesting study. Those who are included in the book have been either Open or Amateur Champions, with the exception of those few amateurs who are internationals.

I am in the happy position of being my own photographer, and I leave the photographs to speak for themselves. I feel sure that all golfers will appreciate not only the device which shows the stance, but the fact that the photographs are taken during an actual stroke, so making them of much more value than the ordinary "posed" illustrations.

Lastly, in order that those who never have the opportunity of seeing the best golfers may know a little more than the photograph shows, their ages, weights and heights are given; these may help those who have not already decided for themselves the methods which they will adopt in regard to stance and swing, but to further attain this object the lengths of various clubs used by Vardon, Taylor, and Braid, men of quite different heights and build, are given. So far as I am concerned, the compilation of the book has given me great pleasure, which I hope may be shared by all readers: I trust that it may be the means of their improvement, and help them while they are thinking out their games, to acquire the knowledge that they are really on the right lines, and so beget that confidence which is so essential to success.

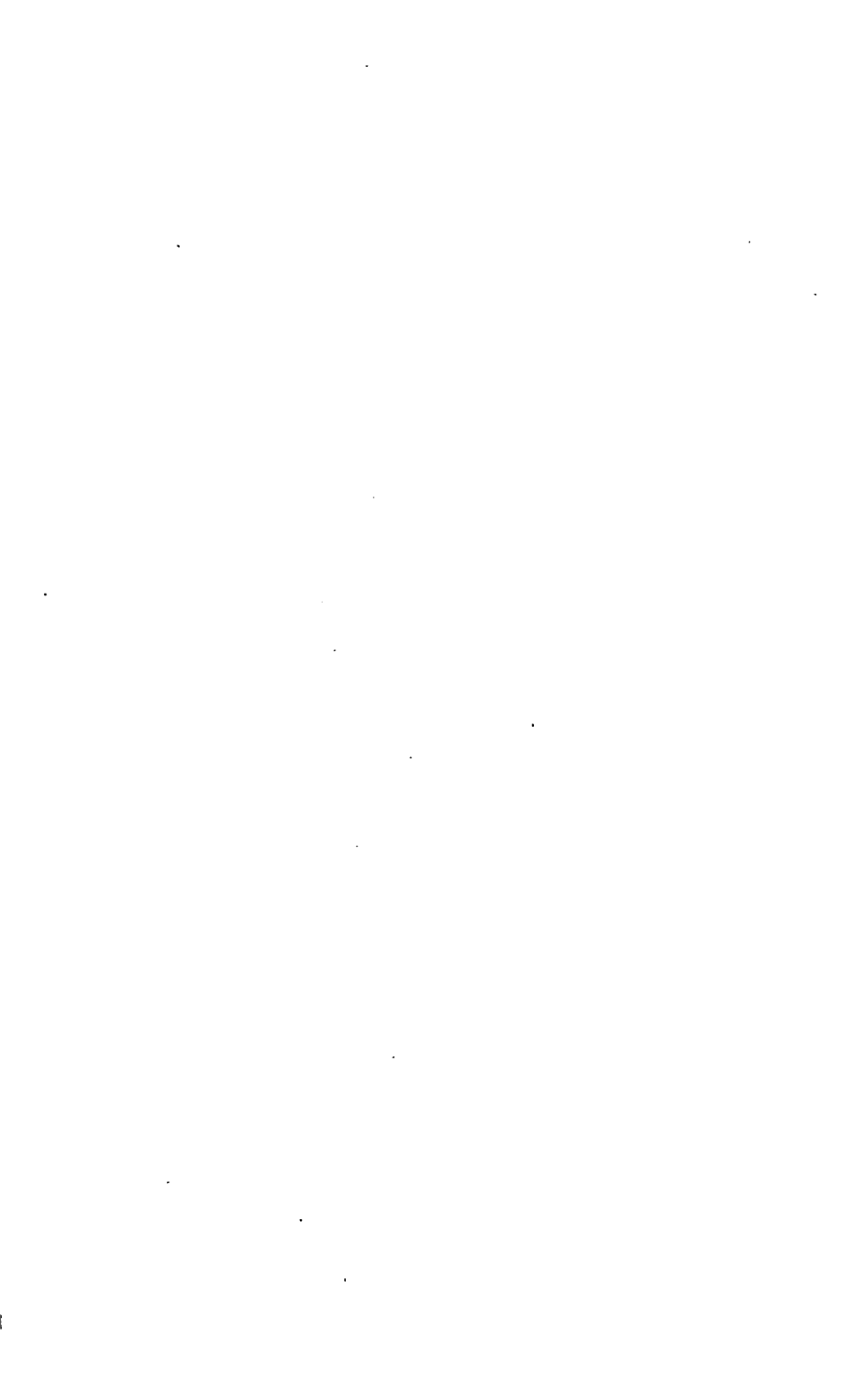
GEORGE W BELDAM.

BOSTON LODGE,  
BRENTFORD, MIDDLESEX.

## NOTE

THE device on which the golfers are standing is a square of FOUR FEET, subdivided into smaller squares of SIX INCHES, measured from the centres of the white lines, which are half-an-inch wide. By counting these six-inch squares the position of the feet to the ball is at once seen for every shot. If the player wishes, by marking these out on the ground he can see and experience for himself the various methods of the different Champions as regards stance, which is of so great importance, and by so doing may possibly adopt for himself sound principles in this respect.





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# GREAT GOLFERS

## INSTANTANEOUS PHOTOGRAPHY IN GOLF

By G. W. BELDAM

THE instantaneous photographs are taken at  $\frac{1}{750}$ th and  $\frac{1}{1000}$ th part of a second. For those who are not able to judge from a photographer's point of view, or that of a connoisseur of photographs, it may be stated that in every stroke played, whether on the top or finish of the swing, the player was making an actual stroke, and was asked to "hit" the ball and leave the rest to the camera. The players one and all can verify this if necessary—most of them seemed to have a horror of posing, and were delighted when they were told that all they had to do was to play the stroke, and take no notice of the camera.

Had a well known author and amateur champion been able to avail himself of the use of photographs taken on this principle, I venture to think he would not have gone as far as he did in his deductions from photographs. Many of these he allowed to overrule

years of his own knowledge and experience of players, because, as he put it, the camera could not lie, and it was very difficult to deceive such a quick eye as  $\frac{1}{200}$ th part of a second—the rate at which his photographs were taken. Photography in this case did not lie—the manner in which the photographs were taken deceived him, for at  $\frac{1}{200}$ th part of a second there would be decided movement shown of the club, &c., had the players been actually making the shot, therefore the photographs must have been taken while the players posed.

Some players are able to pose better than others, but what a different action this pose is from the actual stroke !

As a preliminary to taking the actual photograph, I often asked the players to pose for the purpose of focussing, and, looking through my full-sized view-finder found it difficult to keep my countenance, owing to the grotesque positions assumed. Some actually refused to pose, for they seemed to feel they were making themselves ridiculous.

Had the author before mentioned only seen this for himself he would not, I feel sure, have deduced what he did from his photographs. He argued that because the club was taken back in the upward swing very much short of the horizontal position, that such and such a golfer had a far shorter swing in the upward stroke than he had imagined, and that he was himself struck by the utterly wrong notion he had formed of their swings. I noticed that in nearly every case when a man was asked to pose for the upward swing, the club did not leave the ball at all in the same manner

as in the actual swing, the arms were pulled in and cramped, and the club was not taken back so far as in the natural stroke! Hence the obvious false deduction that the swing was a shorter one than it was in reality. I noticed also the right elbow had a tendency to leave the side and get higher, and into a very different position than when the ball was actually played. Photographs taken "en pose" are not only worthless from the golfer's point of view, but are very misleading. If an amateur champion, and a no less brilliant writer, were led astray, and allowed his years of close observation to be over-ruled—what chance would an ordinary man have? Even if a photograph is taken at  $\frac{1}{1000}$ th part of a second and the club for a full drive is seen to be far short of the horizontal, it would indeed be a false deduction to state that So-and-so's swing is a very short one—for a fractional part of a second too soon in releasing the shutter, during the actual swing, will account for it all. To catch any golfer at the top of his swing, absolutely correct timing is essential, combined with a thorough knowledge of the camera. The photographer must have something more than a knowledge of instantaneous photography, he must be a golfer, and have made a close study of the swing, before he can hope to time and take each golfer at the exact top and finish of his particular swing. For all swing differently, so far as timing them with a camera is concerned.

The iron shots lend themselves to much more certain timing, and the reader will notice that the distance the club is taken back usually corresponds with the stroke required, and has a certain ratio to the finish of the

same shot ; this is evident from close observation of Vardon's photographs, Plate Nos. XI and XII ; XVII and XVIII, and others.

In taking these series of photographs some difficulties were necessarily encountered. As in most cases they were done by the kind consent of the different Clubs, the ground on which the chalked squares were marked had to be chosen off the course, so as not to interfere with any competitions in progress, and this fact generally determined the point of view of the camera. Often it was not the position I would have selected had I been able to have made the choice for myself. But this point of view, though affecting somewhat, in some cases, the likenesses of the players, in no way interferes with the main object—that of showing stance, swing, &c.

The plates and photographs from which the blocks were made have not been retouched in any way, and, whatever appears on the prints in this book, is even more distinct on the plates. It would be against the spirit of instantaneous photography to allow any retouching, however skilfully it might be performed. If there is any room for doubt on the matter, I shall be pleased to show my negatives at any time.

I have had very few failures in timing and catching the swing at the point required. I attribute this in a great measure to the kind of camera I use, which is fitted with a full-sized reflecting view-finder, combined with an excellent lens and focal plane shutter. Then, given flash-light plates, and a developer to suit them, "press the button" and timing alone will "do the rest."



CHAMPIONS OF  
GOLF AND CRICKET  
J. H. TAYLOR  
DR. W. G. GRACE

## CRICKET AND GOLF

By G. W. BELDAM

THERE are many cricketers who would have taken up the game of golf far earlier than they did had they been assured in their own mind that golf would in no way spoil their cricket.

Since I was persuaded to go in for golf seriously, by reading something Mr. Leslie Balfour Melville had to say on this very point, I have been asked by a large number of cricket friends who wished to take up the game, whether golf was antagonistic to cricket, and would have a bad effect on their game. Of course I gave them my humble opinion, and told them I could never feel grateful enough to Mr. Melville for stating that, in his judgment, golf and cricket are not antagonistic, and would in no way spoil each other, if not played in the same season of the year ; viz. : cricket could be played in summer, golf in spring, autumn, and winter. And I think I went even further, and stated that, if anything, golf would help one's cricket ! Not perhaps at first, but later on, when some of the principles of the game are grasped, it may lead a man to think about his cricket and compare the essentials of the two games. For the benefit of those

cricketers who are about to listen to the syren's voice I will try to show what I mean. When the cricketer first takes hold of a club, gripping it in his own sweet way, and contrary to recognised canons, he may, in spite of all, achieve certain results, which, while he is in the embryo stage, are rather apt to flatter him. He is applying his cricket methods to the game of golf—hence cricket is helping his golf. But let him beware! By virtue of his eye alone, which has been trained in the good school of cricket, his progress will reach a certain point. But, I venture to state, he will never get beyond that point, until he sees that there is something more in golf than sheer force; that the ball is not to be hit in quite the same way as a cricket ball; and that the maximum of result is obtained by the apparent minimum of exertion; *then* perhaps he may be led to apply this great principle to his cricket, if he has not already done so. The awakening will be humiliating, though beneficial; humiliating because at first he will have to be content to go round in many strokes more than if he had made use of his cricket style; and beneficial, because it will open out to him the vast, never-ending possibilities of the game as played by the best golfers. For, notwithstanding their many idiosyncrasies, they all play in a style which is the very opposite to that of the cricket-golfer when left to his own wilful way. He may then be led to see that the two games have many points of similarity. Let us take just a few.

## SOME SIMILARITIES IN THE TWO GAMES

Some will say, surely, in the grip is no similarity ; but I know for a fact there is. K. S. Ranjitsinhji thinks it important that the bat should be gripped rather more in the fingers of both hands than in the palms, as the wrists are the better able to do their work, and consequently the ball is the more easily timed. In golf all seem to agree that it is essential to good play to grip in the fingers, and that those who violate this law are considered unorthodox, and if they are good players, are so in spite of it, for there is no doubt that the wrists are able to work to much better advantage when the club is gripped in the fingers, and not in the palms of the hands. Nearly all good cricketers grip the bat tighter just about the moment of striking. J. Graham, junior (there may probably be others) tightens his grip on the club about the moment of impact, and it is to this fact alone I heard him, when pressed to give his opinion, attribute his extra length in the drive. This may only be one way of putting a great principle which is especially noticeable in the timing of the ball by all first-class players—whether in cricket or golf. Some indescribable and unseen force suddenly seems to impart an extra momentum to the club just before it reaches the ball. Possibly the simplest explanation would be to say that the wrists are working as they should do, bringing the club-head at its highest momentum into contact with the ball. Is there nothing similar in cricket ? Charles Fry, who perhaps drives the



ball as hard as anyone with the least apparent exertion, undoubtedly applies this principle to his cricket. Then again, take the finish of any iron shot and compare it with the finish of some cricket shot, and you will at once see that if the bat were replaced by a golf club, an excellent finish of an iron shot would be the result. Timing is a most subtle thing in golf, even more so than in cricket, for somehow a moving ball suggests the possibility of timing, but with a stationary ball all idea of such necessity seems to disappear. But, possibly for this very reason, there is all the more need of greater attention to the timing of the golf shot. And some one may say, what is timing? Surely nothing more nor less than the working in perfect unison of eye and wrists, transferring the weight of the body from one foot to the other at the right moment. This applies equally to cricket and golf. Timing is undoubtedly the great essential of both games, for it means that all parts of the machinery are thoroughly adjusted and working in perfect harmony. And this leads to another point most necessary to the good playing of both games, viz. : the following through of the stroke. When a cricketer acts on the aggressive, every stroke should be well *followed through* after the ball has been hit, and in golf this is one of the recognised canons, for, above all, it is the follow through which gives direction to the ball. Another suggestion of similarity is that of not overswinging. In cricket especially does attention to this point mean the efficiency of the stroke, and many cricketers by failing in this important point, are consequently late in timing the ball. In cricket, if a man takes

his bat back as if every stroke were going to be a full hit, he may be late for a shot like the leg glance—and in golf the recognised plan is to take the club back in proportion to the distance of the shot. In recent years, it has come to be a well-known theory in golf, that often a half- or three-quarter swing with good follow through will achieve better results in length and direction than even a full shot with the same club. Again, the transference of the weight of the body from one leg to the other is very similar in both games, and most players consider that the best pose is to rest the weight slightly more on the right leg before the stroke is made.

As regards the methods a cricketer will be likely to adopt when he takes up the game of golf, these largely depend upon whether he has been in the habit of thinking about his game, or has simply followed the natural dictates of his eye and hand. If only cricketers who are beginning golf were taught by their professional the possibilities of wrist work, it might make the game even more fascinating to them—for they know something about wrist work in cricket, and there is no doubt it should play a most important part in golf. Had I not experienced this in some degree myself, I should hardly have wanted much more convincing proof than that which Taylor gave and Vardon afterwards confirmed. They were both emphatic on the point, and, curiously enough, stated the importance of it in the same way—but eighteen months elapsed between my hearing their respective opinions. They said that the reason so many promising golfers remained at a certain point of excellence, and never reached quite the

first rank, was that "they did not know how to use their wrists to proper advantage." Possibly it does not come naturally, and is only acquired by dint of very hard practice. This would certainly account for many not succeeding, for some seem to think that when a thing does not come quite naturally it is too much trouble to acquire—whilst ignorance of how to use the wrists may account for the failure of the others. It would appear but common sense to say that the golf club or cricket bat should be gripped with the hands as close together as possible in order to allow the wrists to work together, for if the hands are at all far apart the wrists work against one another.

#### THEORY AND PRACTICE

In conclusion, it is most difficult to combine theory with practice. One thing in both games seems to be absolutely essential when theorising—that is, that individuality must have full scope, while controlled by certain universal principles. It is a fatal mistake to try to swamp one's own individuality by copying exactly the style of any one player. By all means let his methods start us thinking, not how to become an exact copy of him, but rather whether his methods would coincide with the game as we understand it, and possibly as we have played it for years—whether it be cricket or golf; so may we hope to improve our game, and bring it to a greater state of perfection. This will give us, and those who may be watching us, greater pleasure in the game. Such good results, one may argue, are obtained by simply playing both games

naturally, as the eye and hand dictate—and we are asked whether it is wise to disturb that state, and so invite the possibility of becoming mechanical and unnatural; I would answer that the value of natural gifts is doubled when knowledge is added to them. When we start to think about our game, we may come to a point when we would heartily wish we had been left in that condition where ignorance is bliss; however, let us not be lured away by such suggestions, rather let us acknowledge that for the time being we have gone off our game, and be content to be even worse, if out of drudgery we arise phoenix-like from the ashes of our former selves, better cricketers and better golfers.

The cricketer when first he handles the clubs, is inclined to fall into one or two serious errors, because he does not at once grasp the main principles which govern the game of golf, and which, when understood, make the game so much more delightful and fascinating. This is as it should be; there is no knowledge like that which comes from experience, and progress must be gradual. It is through spoilt sheets of paper and canvas that the artist wins his knowledge, and, as he is influenced by the ideas of others, imperceptibly works out for himself his own distinctive style. So in golf, it is through the spoilt covers of Haskell balls that the golfer gains his experience, and, putting into practice the ideas of others, at length works out his own distinctive game. The general tendency of the beginner is to go round after round, some days deriving keenest pleasure, other days falling into the utmost despair. This despair may prove his salvation, for it is useless for him to go round after round, day after day,

in the same futile way, if he is at all desirous of improving his game, and anxious to acquire a style which will make the game a pleasure to him. He must forego a round each day, and find a delight in experimenting, observing closely the effect of different shots played in different ways. In practising in this manner, some few points may be worthy of notice. Playing with two or three clubs *only*, will make a variation in the strokes and keep the eye and muscles from getting too tired. If only one club is taken, the same stroke should not be played consecutively too often. And, while the cricket-golfer is practising in this manner, a few hints from the note-book of one who has been through these initial stages, but who still enjoys such practice, might prove of use ; anyhow I give them for what they are worth, copied from my note-book in the form of 'do and don't,' possibly the most concise way of making notes :—

*Advice to Cricketers beginning Golf*

GRIP

Don't let the grip of the right hand overpower that of the left.

Don't grip with the palm of the right hand.

Do allow the first finger of each hand to grip the club and to exercise slightly more pressure.

Do grip iron clubs firmer in each hand than the wooden ones.

STANCE

Don't stand too far from the ball, and with legs too far apart.

Don't exaggerate the open stance : 6 or 7 inches in the drive is enough for right foot to be in advance of the left.

Don't stand open, if better results attend the swing when both feet are parallel to the intended line of flight.

Don't sway to the right in taking club back.

Don't let the body jump with the upward swing.

Do stand firmly on both feet, weight rather more on right leg.

### SWING

Don't take the club back too quickly.

Don't hurry downward swing, but allow the club naturally to increase in speed.

Don't think of the circle described in the swing as being *vertically* up and down the line of flight of the ball, as it is in cricket.

Don't swing any club so far back as to lose control of it.

Don't forget the club head should be travelling at its greatest velocity when it reaches the ball, having gradually increased in speed, with no perceptible pause on the top of the swing.

Don't hit at the ball ; the rhythm of the swing must not be destroyed. "Slow back" means that time must be given to allow the club head to gradually gain speed until the highest momentum is reached at the point of impact.

Don't, in swinging back, take the club-head so far out that the right elbow has to leave the side.

Don't bend the left knee too soon with wood clubs in the upward swing.

Don't swing so much with iron clubs, but take them back rather more upright than in driving.

Don't, in wrist mashie shot, allow the wrists to go too far through after striking the ball. A wrist stroke generally contains a little forearm. There is no such thing as a pure wrist stroke in golf, except for *very* short strokes.

Do let the driver swing round the body, as if a large hoop were placed round the neck, resting on the shoulders and touching the ball.

Do let the wrists take the club-head back first ; let the arms follow, then let the body turn from the hips ; in the downward swing the body turns immediately, the wrists take the club through, pulling the arms after them, then the body turns again and faces the hole.

Do keep the head steady throughout the swing ; there should be no jumping up, either at top of the swing or at the moment of impact.

#### GENERAL.

Don't look up too soon after the ball has been struck. Cricketers are apt to do this.

Do look at the part of the ball to be struck, not at the ball in an absent-minded, abstract kind of way.

Lastly, let those cricketers who still hesitate to take up the "Queen" of games, just take one glance at the photograph, "The Union of Cricket and Golf," for Dr. W. G. Grace knows now what he has lost by waiting till he had passed his half-century before succumbing to the wily suggestions of Colonel Bogey.

## INSTRUCTION BY ILLUSTRATION

By G. W. BELDAM

THE device on which the golfer stands, being divided into 6 inch squares, not only shows the position of the feet to the ball and *vice versa*, but also the exact direction of the intended flight of the ball ; and this being so, instruction by illustration is, I think, simplified.

With nearly all ordinary photographs (without these squares, or some device, and taken at any angle), it is impossible to tell the exact line of this intended flight, and hence the photos are far less valuable as aids to instruction.

When the line of flight is shown clearly, the stance is the more readily understood. What makes it so difficult to gather instruction from an ordinary photograph, is the fact that the point of view of the camera is not always evident from the picture. But by this plan of marked squares, the exact position or stance of every golfer for any shot is seen at a glance, as well as the intended line of flight of the ball.

To illustrate this still further, if any one goes to a big golf match, no matter how closely he watches the best players, he will probably come away with erroneous



ideas of the stance of those players for every or any shot. The fact is that when there is no guide to aid the eye, it is almost impossible to accurately compare different players, and to do away with this difficulty the novel device of marked squares has been invented by the author.

There have been numerous attempts in weekly periodicals and books to provide "Instruction by Illustration." Possibly they have mostly failed for the reasons before mentioned.

Either the photographs have been posed for, or the intended line of flight of the ball is not apparent. This book therefore claims to come nearer to real instruction by means of photographs. Owing to the fact that I took, developed, and printed all of them myself, I had plenty of opportunities for comparison. The possibilities of action-photography applied to golf subjects are great. Views of the players at different points of the same swing have been taken, showing the positions of the hands, arms, knees, &c. But action-photographs also reveal the distinct characteristics in the styles of the players. Above all, action-photography goes to prove that golf, like cricket and every other game, is played successfully in many ways and styles. The methods adopted may vary, yet the general principles be the same. There are many points for consideration, which will be suggested even by a casual glance, in regard to grip, stance and swing.

### THE GRIP

Take all the photographs which show the grip, whether in the address, or in the upward and down-

ward swing. Those of the address were naturally given a longer exposure, still they might be termed instantaneous, as they were taken at  $\frac{1}{200}$ th part of a second.

The player was asked to "waggle," and, directly he placed the club against the ball, was snapped. This was done in order to ensure natural results, and to show as much action in the address as possible.

The general principle of the grip has always been to hold the club well in the fingers of both hands, and the reason for this is not very far to seek.

Where the wrists are used and allowed to work as they should do, it is essential that there should be more finger than palm grip. If the club is held in the palms, the wrists must necessarily be stiffened, and cannot work easily. Some of the best exponents violate this principle, but they are what they are, in spite of it, and supply those exceptions which prove the rule. Distinct finger grip is evident in the majority.

Taking for example the professionals, Vardon, Taylor, and Braid, it will be seen that they all grip principally with their two first fingers ; in other words, the club lies in the crook of the forefingers.

They do not take this finger principle too literally—allowing no palm whatever to come into the grip. For it will be noticed that, if the club is gripped in the two first fingers of each hand, it falls naturally into the remainder of the grip. Then it will be seen that the shaft lies across that part of the hands where the fingers join them, and this must give a certain amount of palm grip.

Plate Nos. III (Vardon and Braid) show the grip of the left hand on the shaft, the right hand having

been opened for this to be seen more clearly. Plate Nos. II (Vardon, Taylor, and Braid) show the overlapping grip, and in the case of Braid and Vardon, that part of the right hand which applies pressure on the left thumb. In Taylor's case there is little or no pressure of the right hand on the left thumb. Why is it that we find three of the best exponents amongst the professionals adopting this overlapping grip? Can there be any magical power in it? I think there can be little doubt that the hands, being brought closer together, they, as well as the wrists, are far more likely to work in unison. The above-mentioned three professionals undoubtedly use a great deal of wrist work in all their strokes, but against these must be placed Mr. Robert Maxwell.

He uses this overlapping grip (see his series), but, I venture to think, not so much with the object of allowing the wrists, but rather the hands to work together; for my impression of his play, which seems to be borne out by his photographs, is, that wrist work is conspicuous by its absence.

It is worthy of note that were Mr. Hilton to slide his hands at the top of the swing rather closer together, the little finger of the right hand would fall naturally into the position it would assume in the overlapping grip. See his series, Plate No. I.

Mr. Hilton's grip appears to be a most delicate one at the top of the swing, for only three fingers of the left hand, and two of the right, seem to be holding the club. This may possibly be owing to an accident which happened to him early in his golfing career. Many believe that the grip should be slightly relaxed at the

top of the swing. In the cases of Vardon and Braid, the pressure on the left thumb is gradually eased to the top of the swing, but is resumed about the moment the wrists come into the stroke—just before impact. Something of this kind no doubt takes place in Mr. Hilton's case. Mr. John Ball, junr., and A. Herd grip in very similar fashion, and though it would appear that there is decidedly more palm grip, yet one cannot say that wrist work is by any means absent.

There is undoubtedly a good deal of right hand in their grips, but close observation will show they are also holding very tightly with the left. Herd seems to use his wrists, especially the right one, just at the time of impact. It is my impression that he allows his right hand to come into nearly every stroke, at just about that moment, pushing the club through with the right hand.

There is no doubt that Mr. Ball's right-hand grip is most useful to him in his famous push stroke with the cleek, which has helped to earn for him the reputation of having no superior in his play up to the hole.

In those photographs which show the players who use the overlapping grip, addressing the ball—the position of the left wrist, or the back of the left hand, is worthy of notice. The lens of the camera was looking up and down the line on which the ball is placed, at right angles to the line of flight.

The camera shows that Braid turns his left hand to a greater extent than either Vardon or Taylor. The point of view of the camera in each case being the same, the relative positions of their hands are shown. It will be noticed, by comparing the grips of Braid,

Vardon, and Taylor (see their respective series plate Nos. III, III, and II) that this fact is borne out by the positions of the left thumb on the shaft. In Braid's photos his left thumb is more against the side of the shaft, and Vardon's is partly on the side, whereas Taylor's is on the top. It may be that by turning the left hand more, as in the case of Braid and Vardon, the hands fit into each other better, and are in a position which helps the turn of the wrists at the top of the swing. Whether this is worthy of notice, each reader who cares to experiment can see for himself. See Vardon, Taylor, and Braid, Plate Nos. I, II, and III. Notice the angle the right thumb makes with the shaft. It will be seen the V is rather across the shaft. Mr. Maxwell's right thumb is, however, rather against the shaft than over it. See Plate Nos. I, V, VIII. Vardon also does this for the push stroke.

### THE STANCE

All the greatest golfers of the present day seem to have adopted the open stance, viz., the right foot is in advance of the left. Here the use of squares, or the "gridiron" as it has been called, is very apparent. Nothing is easier than to exaggerate this open stance, or to form a false conception of it. In actual practice, the right foot has a tendency to creep too much in advance of the left; the photographs show 9 inches (or a square and a half) to be the limit. The position of the ball relative to the left heel seems to vary but little in those adopting the open stance. There is, indeed, a great similarity in those stances—one cannot help noticing

that they all bring their feet nearer together the closer they get to the ball. A few of the photos show there are players who stand with their right foot so little in advance of the left that it could hardly be termed an open stance. Mr. Hilton stands square for the drive, but at once adopts a more open stance in playing his brassey. The reason of this is unquestionably that he recognises the open stance as a means to accuracy. There is no doubt that the stance and swing bear a relation to one another. It would appear essential to success that a player should determine, as soon as possible, his position to the ball with wooden and all clubs, and choose that stance which suits his swing, or swing according to his stance. Mr. Graham's series show him to stand more open than anyone. Those who imitate him will be almost sure to come to grief, as he has many peculiarities, and possibly some of them counteract that of his stance—although in his case it must be said results justify his methods. It will be found in practice that the left side is apt to be paralysed by too open a stance. Undoubtedly, the open stance allows the arms to come well through after impact, but the danger, as in most things, lies in exaggeration.

This open stance must command the thoughtful attention of every golfer.

I venture to think *the squares* will be most useful in showing the degree of openness of the stances. In order that the enthusiast may be able, if he wishes, to experience for himself the same view of the ball of any player for any stroke in the book, arrangements have been made for a mat, made of cork linoleum, to be placed on the market. This will be four feet six inches

square, and will have the six-inch squares marked on in white, corresponding to the device on which the photographs were taken. It will be a means of exercise, and can be used indoors, or on boards in the open air. Possibly it may help those who are unsettled in regard to their stance, to work out for themselves sounder principles in this respect—for there is no doubt that stance plays a most important part in the game.

### THE SWING

Is it possible for action-photographs to give any idea of the methods of the various players in their swings? It is true the photograph cannot do what the cinematograph does. But until these machines are brought within the easy reach of every home, and so enable us to see our best exponents playing shots over and over again for our benefit, we must be satisfied with action-photographs.

The cinematograph would be an excellent adjunct and means of instruction, but only as regards the swing, and not the stance.

It would certainly show the movements of the various players, which would be an instruction in itself, but it would not be so easy to analyse their methods. I therefore think an action-photograph has in some respects a distinct advantage over the cinematograph as a means of instruction. The action-photograph shows the swing at any point of it, that which is happening and which the eye cannot grasp, looking at the swing as a whole.

It will show the positions at various points in the

swing of the hands, arms, knees, feet, club, &c., while the stroke is being played. Of course it is difficult for a player to be conscious of what he is really doing during the swing, but the photographs may help him to see faults in his own, or advantages in others' play. Each one will no doubt best draw his own teaching from the photographs, by analysing and comparing the different methods thus shown.

Possibly there are some golfers who think that there is a Royal road to the golf swing if only they could find it out. This might be so if we were machines built on the same lines, and not reasoning human beings! He who hopes by the help of this book, or by any other aid, to find out the one and only way to swing, will be disappointed. Action-photographs will open the eyes of such to the many different ways the swing is worked out.

Like other principles, those of golf are liable to various interpretations, but the character of each golfer's game is moulded by his views of them.

I will now take the photographs and endeavour to bring out some of the points (with regard to swing) which appeal to me.

### THE UPWARD SWING

Firstly, let me speak of the top of the swing of the drive in the different series of the professionals' photographs.

It is evident to me that in those cases where the left arm is bent at all, the club has been taken back princi-



pally by the wrists. Where the arms are stiff the club has possibly been taken back by them ; but this does not apply to any of the professionals' series in this book. See the various positions in the series of Vardon, Taylor, and Braid, Plate Nos. I, and also those at the top of their swings. Wrist action will be more clearly seen by referring to the continuous series of eight photographs taken at different points in the upward and downward swing of Vardon, Plate Nos. XXIII to XXX, and of Taylor, Plate Nos. XXIV to XXVI. In Herd's it would appear that there is more right-arm work in conjunction with the wrists, which seem to bend more towards the top of the swing. Herd's swing would appear to be altogether more rigid than either of the other three.

An important point to notice is the position of the wrists at the top of the swing. All four professionals are unanimous in stating that the wrists should be directly underneath the shaft at the top of the swing. The object of this is to bring the club-head into the proper position, so that when it is brought down to the ball it will meet it in the position it was in when addressing it.

By turning the wrists at the top of the swing so that they are underneath the shaft, the club-head is brought into the correct position, and the toe of the club is looking directly towards the ground. See Plate Nos. (Taylor's) IV, XVIII, XIX and XXVI ; (Vardon's) V, XXVI and the finish XXX, and various others.

This turn of the wrists would appear to be a gradual one from the beginning, and the fact that the wrists are underneath the shaft to be simply the sign that they have

worked as they should do. Some may look upon it as a sudden turn at the top of the swing—but this is not so with Vardon and Taylor. In some cases it will be noticed that the wrists are not directly under the shaft, and that the professionals have not altogether practised what they preach. I mention this because it shows that the position of the wrists at the top of the swing, even with them, does not come as naturally as they themselves would desire. They are, however, all unanimous that they are conscious that this turn should be there, and that if it is not, the result is unsatisfactory. They hold it to be a most important feature, and that though it does not come easily, when it does come, it brings its own reward.

In a more upright swing like Vardon's, this turn apparently comes easier than in a swing like Taylor's, from whose photographs it would appear to have been more or less of an effort, owing probably to his horizontal swing. There is no doubt, however, that it is a strongly-marked characteristic of the top of Taylor's swing, and this because of his flatter swing compared with Vardon's. But it must not be supposed that Vardon takes his club up straight immediately it leaves the ball. It seems to be a feature of all Vardon's play that he strikes the happy mean. His club-head leaves the ball describing a true arc immediately from it round the right leg, but gradually rising all the time. But when it reaches a certain point—that is, when half the upward swing has been described—instead of continuing round the body it is at once lifted more uprightly by the wrists. This may not be noticed with the naked eye, but it was plainly seen through my full-sized view-

finder—and coincides with Vardon's own ideas of his swing. I mention it too, because there have been many erroneous ideas of how Vardon takes his club back. The upright part of his swing does not come in at the point when his club leaves the ball, but later on in the upward swing, when he unquestionably lifts the club up rather straighter than most exponents.

Another important point worthy of notice is the bend of the left knee. When should it commence to bend in the upward swing? Here Vardon and Braid somewhat differ from Taylor, yet there is no doubt about the final result being the same; no one would accuse any of the three of lack of timing. Vardon distinctly believes that the left knee should not start to bend until the body requires it to do so. Taylor says his left knee commences to turn on the toe almost immediately the club-head leaves the ball. Vardon distinctly believes that the wrists should drag the arms after them in the upward swing, and when the arms come to that point where they cannot go any further round the body, the arms should then commence, as it were, to pull the body round; the left knee must *then* immediately commence to turn on the ball of the left foot. The whole movement of the body is entirely from the hips. Braid says he does not commence to bend the left knee till the club has left the ball about two feet—this is similar to Vardon's theory. The photos show that Taylor's club does not swing past the horizontal position, and his swing is undoubtedly shorter than either Vardon's or Braid's. This may be the reason for his left knee turning sooner in the upward swing, and possibly it may be also a more

gradual movement. One thing, however, is certain—it is not a sudden movement. It is undoubtedly a bad habit to bend the left knee suddenly the moment the club-head leaves the ball; lack of timing will be the inevitable result.

The four professionals named all agree in stating that at the moment of impact they are standing firmly on both feet, but immediately, in a space of time hardly conceivable, they let the right knee bend slightly to allow the right shoulder to come round. Therefore, although they differ as to the time the left knee should work, yet all agree that impact should be made with both feet standing firmly on the ground (Taylor's series, Plate No. XXIII). The photographs show also that the centre of gravity of the body has not been shifted in the upward swing by the movement of the left knee, and consequent turn from the hips. It will be noticed that the left knee bends more towards the right foot in the drive and more towards the ball with shorter strokes. The reason, obviously, is that with the longer shots there is more movement from the hips and consequent turn on the ball of the left foot; whereas with shorter strokes the body-turn is less, because the movement of the left knee is not so pronounced.

Another important point is the way in which the head is kept quite still; at the top of the swing it is in the same position as when the ball was being addressed. And in the head are the eyes! (or they should be!) and these should be looking fixedly at the ball; nay, further, at that part of it where the club face is to strike it.

Finally, some may consider that the extra turn of

the wrists at the top of the swing, and other points in which the four professionals agree, may be all very well for them, but golf being a game played in so many different ways, plenty of scope is left for individualities and idiosyncrasies. Undoubtedly, it is a blessing that this is so, but may not individuality still come out in the game, in spite of the principles applied being interpreted in a similar manner? A notable exception to wrist work, using the term as it has been described, is Mr. Robert Maxwell, the amateur champion of 1903. His style, as shown in the photographs, suggests force, just as Vardon's suggests wrist power and ease. Wrist work, in Mr. Maxwell's case, seems to be absent, and its place to be taken by forearm and right shoulder work, coupled with a good swing, over which he has excellent control and perfect timing powers. Indeed, in this case the methods used seem to be as efficient as wrist work in other players. But this notable exception only serves to prove the general rule.

One cannot shut one's eyes to the fact that such fine players as Vardon and Taylor have great knowledge of wrist work. The game, as played by them and others who also use their wrists, looks very easy. They all, undoubtedly, let the ball "have it," but they know how to let this extra power or effort in—through the medium of their wrists. Of course there is body swing from the hips, but there is an absence of arm work about the swing, and I think careful study of the photographs will corroborate this.

Possibly this is a digression in favour of the downward swing, but unless the wrists are used properly in

the upward swing they must not be expected to work as they should do in the downward.

### THE DOWNWARD SWING

From the action-photographs of the finishes of the different players for the same shot one cannot help noticing the degrees of effort or the manner of applying that power which each considers necessary.

The total lack of apparent effort shown in the finishes of some led a well-known critic to remark that "they were playing to the camera" and taking an easy shot. In one or two solitary cases this may be so, and, looking at Vardon's finishes, one might be forgiven for such a suggestion. Vardon himself, however, knows he did not spare the shots which he made, and others can testify also to this effect. I particularly asked for shots not to be spared, as I wanted to get as much action as possible on the plate. The fact is that action-photographs give a truthful representation of the manner in which each applies the driving power. Some use wrists and forearms with very little body movement ; others arms and body swing ; others a combination of both. The consequence is that in those finishes where there has been more body action put into the stroke there is decidedly more movement of the garments. On the contrary, where the wrists and forearms predominated, with hardly any body action, there is but little of this. Comparing Vardon's series with those of Mr. Maxwell (also Taylor's with Mr. Hilton's), this fact is very apparent. Even in Braid's, where one would naturally expect to find a good deal of movement of the garments, one can see very little. Undoubtedly, Braid

puts a good deal into his strokes, but it mostly comes from the wrists and forearms. His body action seems to be entirely subservient, and to be "*let in*" at will. Body action in Vardon's series seems to be almost entirely absent. It appears to me that he simply uses the turn of his body from the hips to lengthen his swing of the club where necessary, and not so much for the purpose of putting the body into the stroke. Comparing Herd's and Mr. Ball's series, although their grip is similar, the results as regards the movement of the garments are not the same. I should say that, from the point of view under discussion, there is rather more wrist work shown in Mr. Ball's series, whilst Herd's show his body evidently coming into the stroke. Possibly a strong wind and certain kind of clothing may somewhat affect these deductions. But, taking everything into consideration, I have been led to draw these conclusions. In Vardon's photographs, which were taken on a breezy day at Harlech, there seems to be almost an entire absence of clothes movement, or of any strain on the legs, and hence the body shows perfect poise. Indeed, his finishes suggest, what those who have seen him play cannot but feel, that here, indeed, is power in concentrated form; whatever force he uses is not flying about all over his anatomy, but is conserved on the principle of the flywheel, and so adds to the effectiveness of the whole machinery. Herd's poise seems to be less steady than that of the other three professionals. Possibly this is due to the fact that he uses his body more than they. His play is of the dashing order, and there is no doubt about it being exceedingly brilliant at times.

Having touched on a few characteristics suggested by the photos, let us get to detail, and analyse the downward stroke. It would be well to turn to Plate Nos. XXVII to XXX of Vardon's, and XXIV to XXVI of Taylor's series, representing the downward and upward swings.

The wrists and forearms having taken the club back properly in the upward swing, describe in doing so a certain arc. I may be mistaken (for it is rather a question of observation than of photographs) but I think a great deal depends upon the way the club starts leaving the ball. Plate No. XIII. of Vardon's series shows the way his cleek is taken back. Some years ago Badminton set forth that the club head should be taken back in a direct line behind the ball as far as the arms could conveniently go. From observation it seems to me that there are very few first-class players to-day who follow this theory—and these views are endorsed by such players as Vardon, Taylor, &c., &c. Most of them appear to describe an arc with the club head which leaves the direct line behind the ball almost immediately. What can this mean but that the wrists are working and turning in describing a true arc.

I do indeed think it would be well to pay more attention to the arc the wrists describe, rather than that described by the club head. If the arc the wrists describe is a true one, not out and away from the body, but rather in and towards it, the wrists will be found to turn far more naturally into the right position at the top of the swing. Any reader can find out for himself whether this is so or not. So much has been said about the upward swing because it reacts on the

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downward movement. Taylor goes so far as to assert that the foundation of the swing rests upon the upward movement and correct turn of the wrists. How important is it, therefore, to see that the arc described by the wrists will help them to turn as they should do. All authorities agree that there is a natural tendency to repeat on the downward whatever took place on the upward movement. How necessary it is then to pay great attention to the upward swing !

The photographs which illustrate the impact, Plate Nos. XXI. and XXII., Taylor's series, show the right knee just commencing to bend to allow the follow through ; also in Plate No. XXIII. the right knee is bent slightly, and although the most important part of the follow through has already taken place, the turn on the ball of the right foot has not yet occurred to allow the body to face the hole. The reason for this is certainly that the arms have, up to this point in the follow through, gone as far as possible, owing to the bend of the right knee ; but before they can go further round to complete the swing, the right foot must turn on the toe.

This photo shows both Taylor's feet firm, the heels on the ground, as far as the follow through has gone.

And this brings us to an important consideration. When should the left knee commence to return from its position at the top of the swing to its original position in the address? Evidently, from Taylor's photographs showing the impact, the left knee has already returned. But at what point? As near as possible where the wrists came into the stroke and accelerated the club head. According to Vardon's theory, the returning of the left knee to its original

position is simultaneous with the commencement of the downward swing, so that a firm stance is the result at the moment of impact.

The speed at which the club head is travelling does not allow of these points being noticed with the naked eye, but action-photographs prove what Braid, Taylor, and Vardon distinctly state to be the fact. The right knee bends but slightly, and is *not dropped*, to allow the right shoulder to come round. The club head then goes right through with the stroke, dragging the arms after it, until the arms call on the body to turn and complete the swing. This is as simple an explanation of when the knees should bend and the feet turn as I think can be given, and coming from Vardon—without even the corroboration of action-photographs—is worthy of the most careful consideration. But the photographs, taken at different points of the swing, clearly bear him out ; it must not, however, be forgotten that in Vardon's case the wrists principally are used in taking the club back and bringing it down. Undoubtedly the forearms come into the stroke at, or just before, the moment of impact. In Vardon's explanation or description of his swing, it is well, I think, to remember that the movements, as described by him, are all in harmony. For the execution of the swing is such that the eye cannot follow the different points in it which he has so ably described. A beginner practising on the lines suggested by his notes, will be liable to cut up the swing ; but there is no reason why, even at the beginning, he should not achieve good results, until practice on these lines brings to life a harmonious swing. To him who may possibly possess a good

swing, flattered only by varying results, the suggestion that the left knee should not bend too soon in the upward swing may be a sufficient remedy.

Another point which the action-photographs bring out is the real position of the right elbow at the top of the swing. A great deal has been said and written about this, and I am sure photographs taken *en pose* have been responsible for a considerable amount of error. The right elbow is naturally lifted much higher in the pose than in the actual stroke. Careful scrutiny of the action-photographs will show the position of the right elbow, even in Mr. Hutchinson's case, to be below the right shoulder, whilst in the majority it is comparatively close to the side. But what should be the principles which govern the right elbow? Those who observe such points with the idea of copying them should look further into the matter. Does any one think that, if he keeps his right elbow close to the side, he will therefore improve his swing? Certainly it may do that, but I would suggest that the right elbow is the cause, of which something else is the effect. When the club is taken back by the wrists, it will be found that the right elbow naturally keeps close to the side. But when the arms take the club back, the right elbow must of necessity assume a higher position at the top of the swing. Let any one try this for himself, and he will need no further proof.

The positions, therefore, of the players at the top of the swing should only be a means by which we may be enabled to interpret the methods they employ. Using action-photographs in this manner, a searcher after truth is far more likely to find it.

Much more might be said about those photographs which show the drive at different points of the swing. But possibly enough has already been stated to enable beginners, and perhaps others, to give "Instruction by Illustration" its right place while they are thinking out the game for themselves.

Let us now turn to Iron Clubs.

In this connection it will be noticed the word stroke has been used for swing. The reason is not far to seek. The stroke is more of a hit, and the methods used do not correspond with the swing in the drive.

It seems to me that one of the chief characteristics of the professionals is that they rarely take a full shot with iron clubs. The photographs show them in some cases using this full stroke because they were asked to play it, but they prefer to play a half shot with the *next* club in their bag to taking a full shot with the club a good many amateurs would use. And if I were asked to state the points which struck me most in taking the photographs, one of the first would be the preference of the professional for this half shot. As the principle, however, may not commend itself to every one, the professionals are shown taking full shots with clubs which they only occasionally use for this purpose.

The photographs in connection with iron club work reveal many interesting features. One of the first, which will possibly suggest itself, is the relative position of the club at the top of the stroke to that at the finish. The club is taken back in proportion to the length of the shot. This is at once patent from the series of Vardon and Taylor, Mr.

Ball and Mr. Hilton. Clearly there must be some method or principle in order to gauge distance. There are some who try to regulate the distance by varying the force with which they strike the ball. They stop the club head from going through with its natural speed because they have taken the club back too far, and find themselves bound to do this, or they would go beyond the required distance.

The professionals evidently do not do this, but they take back the club proportionately to the distance the ball has to travel; hence the further back, the greater the speed of the club head when it meets the ball.

The distance, therefore, is regulated, not by the amount of force put into the stroke, but by the length of the downward swing and the consequent speed of the club head.

The iron clubs being shorter than the wooden ones, the arc described by the wrists is smaller, consequently wrist work is more apparent. In the case of the push shot, however, the arc described is a flatter one, the object being to keep the ball low. The arms are therefore further away from the body at the top of the stroke—the wrists are stiffer and not called upon to do so much, nor the knees to work as freely. That this is the case the photographs clearly prove. The ball is struck first, but the club head strikes the ground the other side of the ball, at a spot indicated by the small white cross shown on Plate No. XIII. (Vardon). This photo shows a black line *on the ground*, which represents the way Vardon's club leaves the ball and describes an arc towards the right leg. The club, therefore,

leaves the straight line behind the ball almost immediately. Far less body action is shown in the photographs of iron strokes than in those representing wooden club play. From observation, it seems to me that this is where mistakes are so frequently made in iron play—besides the fault of standing too far from the ball and not enough over it. Comparing some of the photographs, it will be seen that the professionals seem to get nearer and more over the ball than is the case with some amateurs.

Possibly the fear of socketting the ball may account for amateurs doing this. There would, however, seem to be less room for error the nearer one comes, besides having more command and power over the ball.

Care must be taken not to *exaggerate* any point which is noticeable in the photographs. The position of the hands, for example, Plate No. XIII. (Vardon), is only slightly in advance of the ball. Comparing Mr. Ball's push-cleek stroke with Vardon's, the former's would appear to be a fuller shot, whereas the latter seems to have a preference for the half-push-cleek stroke.

Summing up by taking a general view of the photographs, it will be seen that all the players work on the general principle, that the shorter the shot the nearer they come to the ball, everything being done on a smaller scale. There is less movement of the knees, consequently less movement of the body, and the feet are also nearer to each other.

One word of caution in connection with action-photographs is necessary.

The clubs, hands, &c., are shown in certain positions at the top of the various strokes ; but let us not start

the argument from there. Rather try to find out the mainspring which was the cause of the hands, &c., being in those positions.

The photographs will then be the more readily understood and helpful in the search after a true swing, yet in no way interfere with individuality.

### PUTTING

The tendency of the best players seems to be to get more behind the ball with the right foot the shorter the putt.

As regards method, they all take a good deal of trouble to find out the proper line to the hole, that is, the line on which the ball should be started on its way. But they all take far less time when once they address the ball to make the actual stroke. It seems to me an essential to success in putting, that the player should be proof against suggestions of any kind while he is determining the line of putt. A suggestion of any roughness which is likely to make the ball jump, a bare patch, a coarse piece of grass, &c., &c., are all conspiring to make the success of the putt doubtful. The chance of the putt coming off is decreased, accordingly, the moment these obstacles enter the mind. Let nothing distract the thoughts from (1) the line to the hole, (2) starting the ball on that line, (3) the fact that nothing will stop the ball from going into the hole if it is truly struck along the right line. The chance then of the putt coming off is increased to almost a certainty. At any rate, a greater percentage of putts will be holed.

Undulating ground has to be taken into consideration in determining the line to the hole, both from the ball to the hole and the hole to the ball. The rough nature of the ground, if there is any, ought only to come into one's calculation when determining the strength of the putt—to make the putt firmer.

I can only speak from observation, borne out by my own experience, for photography cannot show how the thinking out of the putt should be done. But it does show that the head is kept steady, and all the muscles of the body are resting.

Most players take the putter back by the wrists only, it may be the left wrist or the right—it may be by both wrists working together, or any other way of using the wrists—but certainly it is by the wrists only. The body is kept perfectly still. This method may be maintained as a general principle, despite the fact that some good putters seem to use the arms. The manner of striking the ball—and the consequent position of the club head at the finish—varies considerably, even though the wrists alone control the club. Vardon must be a great putter, otherwise he could not have played on all kinds of greens and held his own in such marvellous fashion.

His method is to play the ball somewhat in the same manner as the push stroke, but on a smaller scale. The ball is struck first, about the centre, and the club is allowed to follow through on the direct line of the putt, and to finish on or quite close to the ground. The distance the club head follows through is in accordance with the strength of the putt. There are many who putt on this principle, and it certainly causes the ball to keep the line better. There are others who



strike the ball and ground simultaneously, and allow the club to follow through rather above the ground. But if the push stroke putt is given a fair trial, results will, I think, justify this method. Yet, as putting is undoubtedly an inspiration, who shall say which is the best way to putt? Suggestions are only given for what they may be worth. But I would dare to state that the motive power should come from the wrists—withstanding the fact that there are good putters who use the arms.

One noticeable point the photographs show is that even those who do not use the overlapping grip for most of their other strokes, use it in putting; whilst those who use it all through their game, allow two and three fingers of the right hand to overlap the left.

Miss Adair happened to be at the Amateur Championship, where most of the photos were taken. The opportunity was seized to ask her kind permission to allow a series of photographs showing her strokes to be reproduced, and many will be pleased she willingly consented.

The pity is, that opportunity and space were both wanting for others of well-known lady players. It would appear from the photographs that Miss Adair's methods were a mixture of the styles of Vardon and Taylor, and it would seem that these players have influenced her game. Mr. Hilton, however, will no doubt have something to say about the photographs of the Lady Champion, who bids fair to follow in the footsteps of Vardon.

Finally, in venturing to write a chapter on "Instruc-

tion by Illustration," reference to many plate numbers has been purposely avoided. Some general principles which the photographs bear out have in preference been suggested, leaving the reader to make his own observations from the action-photographs. For golf, like dynamics, has its principles from which the formulæ are made. Therefore, if the principles are there, the various details arrange themselves.

# HARRY VARDON

BY HIMSELF

OPEN CHAMPION, 1896, 1898, 1899, 1903.

CHAMPION OF AMERICA, 1900.

Born: 1870, Jersey, Channel Islands.

Weight, 11 stone. Height, 5 feet 9 $\frac{1}{4}$  inches.

12/12/03.

*Dear Sir,*

*I herewith enclose the photographs showing my various strokes, and I have endeavoured to put as plainly as I can some hints on the way I play them, and which I hope may be the means of helping some Golfers to improve their game.*

*Yours faithfully,*

*Harry Vardon.*

G. W. BELDAM, ESQ.

## GRIP

My grip is not interlocked, but the little finger of the right hand overlaps the first finger of the left. The club is held in the crook of the first finger of the right hand, and lies rather across the palm than in the fingers—the right thumb is over the shaft, rather to the left of the centre. The two middle fingers just close over the club. The little finger overlaps the first finger of the left hand.

I grip firmly with the first finger and thumb, and there is decided pressure with the little finger on the knuckle of the first finger of the left hand. The same principle of grip applies to the left hand—viz., the grip is mostly with the first finger and thumb and the little finger—the left thumb, however, lies down the shaft to the right of the centre, and is decidedly pressed against the side of it with the under part of the right hand. The right palm, which applies this pressure, is gradually eased in the upward swing, until at the top of the swing it no longer presses the left thumb—at the same time the grip of the first finger and thumb and the little finger of the right hand is still as firm as those of the left. On the downward swing the palm of right hand and the left thumb gradually come together, and pressure is again applied at that point where it was eased in the upward swing.

Plate No. III. shows the right hand slightly opened to allow the grip of the left hand and position of the left thumb to be seen.



PLATE NO. I  
HARRY VARDON

GRIP  
TOP OF SWING



PLATE NO. II  
HARRY VARDON

GRIP



PLATE NO. III  
HARRY VARDON

GRIP  
RIGHT-HAND OPENED  
TO SHOW POSITION  
OF LEFT THUMB

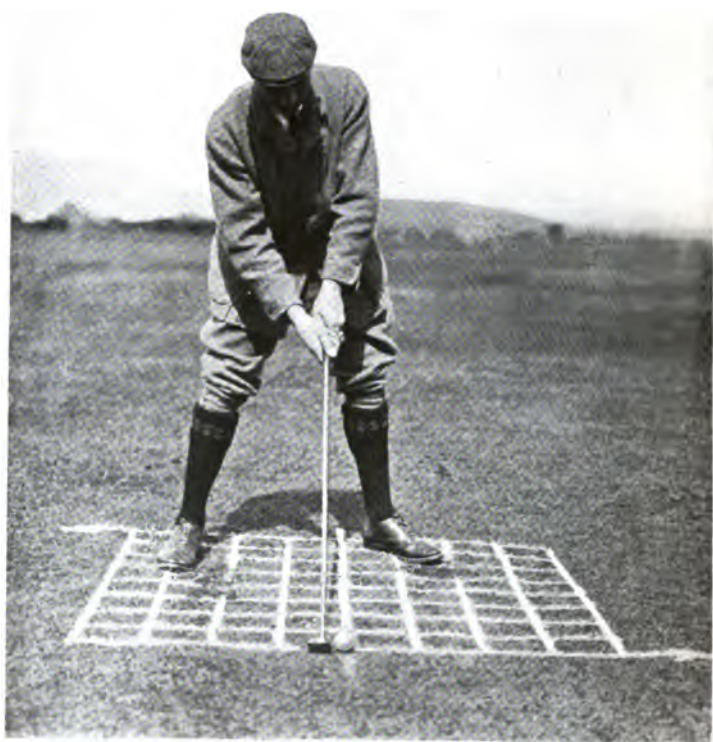


PLATE NO. IV  
HARRY VARDON

ADDRESS  
AND STANCE  
WITH DRIVER



## DRIVE AND BRASSEY

### ADDRESS AND STANCE

I stand firmly, with the weight rather on the right leg, which is in advance of the left about 8 inches.

Knees very slightly bent.

Arms rather away from body.

Hands about opposite the ball, which is about four inches behind left heel.

For other measurements, see illustration.

## DRIVE AND BRASSEY

## UPWARD SWING

In the upward swing, I feel both hands taking the club back, and both wrists working in unison. My wrists start turning away from the ball the moment the club-head leaves it.

The wrists should drag the arms after them, and when the arms reach a point in the swing when they could go back no further, the left knee at once commences to bend in towards the right toe to allow the body to turn until the left shoulder is opposite the ball. The head, being kept still and in the same position as when the ball is being addressed, is now looking over the left shoulder at the ball. This bending of the left knee and consequent turn of the body from the hips has allowed the wrists to take the arms still further back, till the club is in a position slightly below the horizontal.

There is distinct pressure on the left toe, and very little more weight should be felt on the right leg than there was when the ball was addressed.

In the swing back, the club-head leaves a straight line behind the ball about three inches from it, and the club, though taken round the right leg, is taken up more uprightly than is usual.

In the photograph, the wrists have hardly brought the club-head into the proper position, viz., the face at right angles to the ground, and the actual stroke resulted, in all probability, in a sliced ball.

There is no perceptible pause on the top of the swing. The club-head should be evenly gaining in speed from the time it leaves the ball, until at the moment of impact it is travelling at its highest velocity. For this reason, "slow back" at the beginning of the swing is a good maxim.



**PLATE NO. V**  
**HARRY VARDON**

**TOP OF SWING**  
**WITH DRIVER**



PLATE NO. VI  
HARRY VARDON

FINISH  
WITH DRIVER

## DRIVE AND BRASSEY

## DOWNWARD SWING

In commencing the downward swing, I try to feel that both hands and wrists are still working together. The wrists start bringing the club down, and at the same moment, the left knee commences to resume its original position. The head during this time has been kept quite still, the body alone pivoting from the hips. When the left knee has turned, I find I am standing firmly on both feet, and the arms are in position as in the upward swing, before the left knee started to bend. From this point the speed of the wrists seems to increase, and the impact is thus made with the club-head travelling at its highest velocity.

Almost simultaneously with the impact, the right knee slightly bends in the direction of the hole, and allows the wrists and forearms to take the club right out in the direction of the line of flight, dragging the arms after them as far as they will comfortably go, when the club-head immediately leaves the line of flight, and the right foot turns on the toe. This allows the body to turn from the hips and face the hole, the club finishing over the left shoulder.

In brassey strokes through the green I bring the ball rather nearer to the right foot, and stand slightly more over the ball, and, in all other respects, play the stroke as in the drive.

The photo decidedly represents an easy stroke ; for a really good finish see Plate No. XXII.

With the spoon I play the stroke the same, but I sometimes use the push stroke with this club.

## FULL CLEEK

## ADDRESS AND STANCE

I use rather a short cleek, as I find I get more command over the club. I stand with right foot well in advance of left for these shots, so as to let the arms go well through after stroke.

The weight should be nearly all on right leg.

I very rarely play a full shot with this club, taking a brassey spoon where I cannot get up with the half shot with the cleek.



PLATE No. VII  
HARRY VARDON

ADDRESS  
AND STANCE  
WITH CLEEK



PLATE NO. VIII  
HARRY VARDON

TOP OF STROKE  
WITH CLEEK



## FULL CLEEK

## UPWARD STROKE

In the upward stroke, care should be taken to keep the body as near as possible in same position as when addressing the ball. If the body is raised with the upward swing of the club one is apt to strike either on top of the ball or the ground behind ; this is a fatal mistake, which should be cured as quickly as possible.

Hold the club tightly with both hands, as in the drive, not the right hand loose as is sometimes advised.

The photo shows the club-head as I think it should be, viz., looking directly down to the ground.

In taking the club back, I follow the same idea as in the drive, and do not bend the left knee too soon.

## FULL CLEEK

## DOWNWARD STROKE

In the finish of cleek shot one needs to turn on the toe like the wooden clubs, but not so much, and after the ball is struck let the body turn on the hips in the direction of the hole, as one's body and not the left shoulder should be facing the hole at the finish.

But, in a minor degree, what has been said about the finish of the drive applies equally to this stroke.



**PLATE No. IX**  
**HARRY VARDON**

**FINISH**  
**WITH CREEK**



PLATE NO. X  
HARRY VARDON

ADDRESS  
AND STANCE  
THREE-QUARTER IRON

## THREE-QUARTER IRON

## ADDRESS AND STANCE

In addressing the ball for three-quarter iron, one stands much the same as with cleek, playing the stroke in a similar manner. I stand just a little nearer the ball, the right foot being also nearer.

For this stroke one needs to feel comfortable, and unless this is the case it is useless attempting it, as it is generally a failure.

## THREE-QUARTER IRON

## UPWARD STROKE

For these full strokes or three-quarter strokes when I am not playing the push stroke, I use the wrists more loosely, but at no time do I let the club loose in the hands, as that would then be fatal. This is a common fault of a good many golfers. The arms should be fairly near the body, but not so as to be cramped. The body to be in the same position as when addressing the ball, viz., it is not to be raised with the swinging back of the club.



**PLATE No. XI**  
**HARRY VARDON**

**TOP OF STROKE**  
**THREE-QUARTER IRON**



PLATE No. XII  
HARRY VARDON

FINISH  
THREE-QUARTER IRON



## THREE-QUARTER IRON

## DOWNWARD STROKE

Notice the position of the head of the club. It was in the corresponding position on the top of the swing, with the toe of the club looking down to the ground.

What has been said about the finish of the cleek applies to this.

## THE HALF-PUSH STROKE WITH THE CLEEK

### ADDRESS AND STANCE

I stand as shown in the illustration, viz.: I come nearer the ball than I would if I were playing a full stroke.

The hands are slightly in advance of the ball, the blade resting on the ground according to its natural "lie."

Both knees are *slightly* bent in addressing the ball, the right rather more than the left.

---

The push-stroke is a difficult, yet delightful shot, and very valuable when well played; generally speaking, it is only used when the ground is firm. When the ground is too soft the ordinary stroke is usually played.

The ball, from the push stroke, starts low and gradually rises; it also stops very dead owing to the undercut put on at the moment of impact, by the manner in which the stroke is played. The length of stroke is regulated by the length of backward swing, according to the distance, the same as in other strokes with iron clubs.

The black line is marked on the ground, and shows the way the club is taken back from the ball. The white cross represents the place where the club-head strikes the ground, after the ball has gone.



PLATE No XIII  
HARRY VARION

ADDRESS  
AND STANCE  
HALF-PUSH CLEFT



PLATE No. XIV  
HARRY VARDON

TOP OF STROKE  
HALF-PUSH CLEEK

THE HALF-PUSH-STROKE WITH THE  
CLEEK

## UPWARD STROKE

The club is gripped in all respects similar to other clubs for this stroke, with the exception that the right thumb is on the top and down the centre of the shaft.

In taking the club back I keep the wrists and forearms rather stiffer than I would do if I were taking a longer shot. The wrists and forearms take the club back with an even circular movement, in the manner shown by the black line in the address (Plate No. XIII). The left knee commences to bend immediately the club-head leaves the ball, and the right to straighten, until at the top of the stroke the right knee is quite straight and the left knee bent in the position the right knee was in the address ; the shaft of the club will then be just past the perpendicular, and the club-head in such a position that, if the shaft were allowed to assume the horizontal position, the toe of the club would be looking to the ground.

With half shots, if the right knee is not allowed to straighten somewhat, the body movement is cramped ; and because of the shorter stroke, the left knee commences to bend immediately.

It should be noticed that the knees were stated to be only *slightly* bent in the address.

## THE HALF-PUSH-STROKE WITH THE CLEEK

### DOWNWARD STROKE

The wrists and forearms start bringing the club down, care being taken not to allow the arms to go out and away from the body ; at the same moment the left knee commences to straighten and the right to bend, until at the moment of impact they are in the position they were when the ball was addressed. The club-head meets the ball about the centre, and going through takes the turf at the place shown by the small white cross in the photo of the address (Plate No. XIII).

The right knee, immediately after the ball is struck, bends in the direction of the hole, allowing the wrists and arms to take the club out in the direction of the line of flight as far as possible, the arms finishing at full length. During this time the left knee has straightened and is in the position the right was at the top of the stroke.

One must not pivot too much on the toe, but only let the side of the right foot give when needed to allow the knee to bend ; this prevents the arms going too far round at the finish.



PLATE NO. XV  
HARRY VARDON

FINISH  
HALF-PUSH CLEFT



PLATE No. XVI  
HARRY VARDON

ADDRESS  
AND STANCE  
WITH MASHIE



## MASHIE

## ADDRESS AND STANCE

The mashie is a club I am very fond of. As it is a shorter club than other irons, I stand nearer the ball and still keep the same relative openness of stance. The wrists and forearms should be fairly stiff.

I very seldom use the mashie for more than eighty yards; at this distance I play the mashie in two ways : (1) the pitching stroke, (2) the push stroke. In the former or ordinary stroke, one needs to strike the ground slightly behind the ball—whereas in the push stroke the ball is struck first.

The “pitch” is used generally when the ground is on the soft side, the “push” when the ground is firm. On soft ground the object is to get the ball well up into the air, and so utilise the conditions for “dead pitching.”

## MASHIE

## UPWARD STROKE

I never take a full shot with the mashie, but prefer a half iron in its place if the distance is beyond eighty yards. Care should be taken to grip this club tighter than even with other iron clubs. As I stand nearer the ball, the wrists and forearms being stiffer, it follows the swing is a little more upright.

The foot work and knee action is the same as described in the half-push-stroke—whether playing the pitching-mashie or the push-mashie stroke.

The head should be quite steady during the upward swing, and indeed throughout the stroke, until the ball has gone.

At the top of the push-stroke the arms would be slightly further away from the body than they are in the pitching-mashie stroke.



PLATE No. XVII  
HARRY VARDON

TOP OF STROKE  
WITH MASHIE



PLATE No. XVIII  
HARRY VARDON

FINISH  
OF MASHIE

## MASHIE

## DOWNWARD STROKE

Care should be taken not to pause at the top of the stroke, for the club-head from the moment it leaves the ball should, with an even movement, be gradually gaining speed without any perceptible pause on the top of the swing, until at the moment of impact its highest velocity is reached.

Again, if the club-head, whilst at its highest velocity, meets the ball, it is bound to follow through properly, provided, of course, the arms are coming down the same way as when taken back from the ball.

In the photograph the finish is that of an ordinary pitch mashie; the finish of the push mashie would be similar to that of the half-push cleek, viz., with the arms at full length, and in the direction of the hole.

The wrists are not used only, but in conjunction with the forearms for these strokes, and the wrists must be firm at the moment of impact, but more so with the "push" than with the pitch.

The position of the head during the upward and downward stroke should be as it was at the time of addressing, and it is fatal to look up too soon to see where the ball has gone.

The knee action in the downward swing is exactly the same as described in the half-push-stroke, whether playing the "pitch" or the "push."

## PUTTING

In putting I have the ball nearer my right foot than the left, with the right elbow slightly resting on right leg. For the long putts, keep the arms clear of knee, as you can't get the same freedom. I always try to putt without spin on the ball.

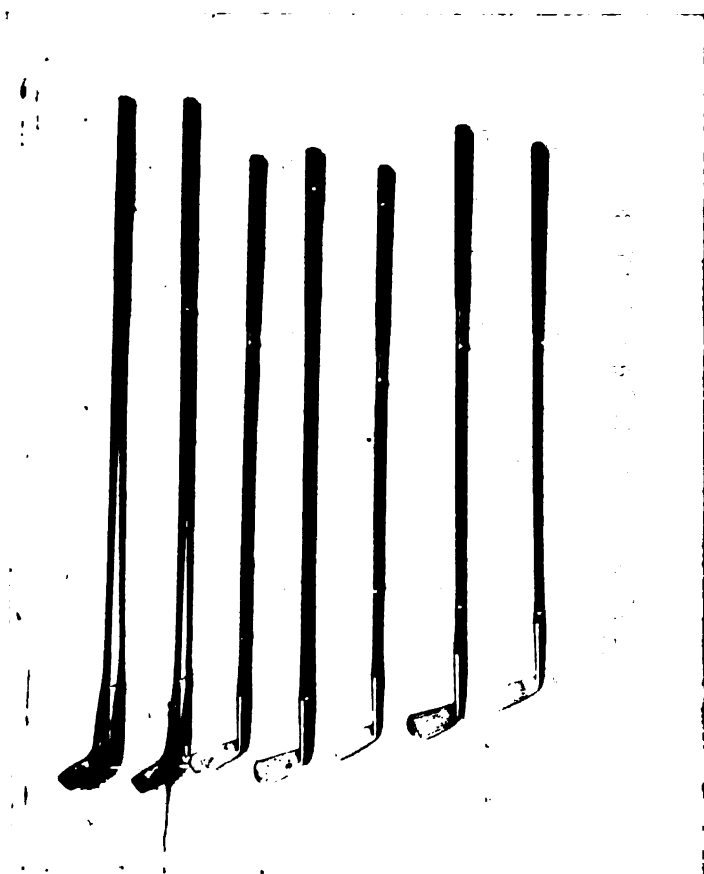
This is practically the only stroke where the wrists work by themselves, without the help of any forearm.

I play the ball as if I were playing a push stroke—viz., I strike the ball first, the putter finishing on the ground in the line of putt, after the ball has gone about 3 to 6 inches, which is regulated according to the length of putt.



PLATE No. XIX  
HARRY VARDON

STANCE  
PUTTING



DIMENSIONS  
OF CLUBS

PLATE No. XX





PLATE No. XXI  
HARRY VARDON

BUNKERED!  
OUT!



PLATE No. XXII

A SUGGESTION  
FOR A BRONZE STATUE  
OF HARRY VARDON

## A SUGGESTION FOR BRONZE STATUE

This photograph was taken from a position rather below the player. Exposure  $\frac{1}{1000}$ th part of a second. It shows one of Vardon's best finishes, as he himself likes to finish, with the right elbow well up and the hands on a level with the head.

The point of view of the camera (beneath the player) rather exaggerates this, but what is meant will be the more readily seen.

## EIGHT POSITIONS IN VARDON'S SWING

The following eight photographs should be particularly useful in showing the actual positions of Vardon's head, feet, arms, hands, knees, and club, &c., at different parts of his swing.

There are four of the upward, also the same number of the downward, swing after impact. Reference has been made to them in the chapter on "Instruction by Illustration," so no further note will be necessary, except that the exposures were  $\frac{1}{1000}$ th part of a second.



**PLATE No. XXIII**  
**HARRY VARDON**

**POSITIONS OF  
WRISTS AND ARMS  
UPWARD SWING  
OF DRIVE (No. 1)**



PLATE No. XXIV  
HARRY VARDON

POSITIONS OF  
WRISTS AND ARMS  
UPWARD SWING  
OF DRIVE. (No. 2)



PLATE No. XXV  
HARRY VARDON

POSITIONS OF  
WRISTS AND ARMS  
UPWARD SWING  
OF DRIVE. (No. 3)



PLATE No. XXVI  
HARRY VARDON

POSITIONS OF  
WRISTS AND ARMS  
UPWARD SWING  
OF DRIVE. (No. 4)





**PLATE No. XXVII**  
**HARRY VARDON**

**POSITIONS OF  
WRISTS AND ARMS  
FOLLOW THROUGH  
(No. 5)**



PLATE No. XXVIII  
HARRY VARDON

POSITIONS OF  
WRISTS AND ARMS  
FOLLOW THROUGH  
(No. 6)



PLATE No. XXIX  
HARRY VARDON

POSITIONS OF  
WRISTS AND ARMS  
FOLLOW THROUGH  
(No. 7).



PLATE No. XXX  
• HARRY VARDON

POSITIONS OF  
WRISTS AND ARMS  
FOLLOW THROUGH  
(No. 8)



PLATE No. XXXI  
HARRY VARDON

NEGOTIATING  
A STYMIE



PLATE No. XXXII  
HARRY VARDON

ADDRESS  
AND STANCE  
FOR SLICED BALL

PLAYING FOR A SLICE

By comparing this photograph with Plate No. IV the change in the position of the feet will be readily seen.

### PLAYING FOR A PULL

There is very little difference in the stance between this and that shown in the drive (Plate No. IV).

The pull, however, is shown by the way the right hand is rapidly turning over.

Had a similar view been taken of the slice, the right hand would have been shown turning rather under than over.





PLATE No. XXXIII  
HARRY VARDON

SHOWING POSITION  
OF RIGHT WRIST  
FOR PULLED BALL



PLATE NO. I  
J. H. TAYLOR

GRIP  
TOP OF SWING

J. H. TAYLOR

By HIMSELF

OPEN CHAMPION, 1894, 1895, 1900.

Born : Northam, North Devon, 1871.

Weight : 11½ stone. Height : 5 feet 8½ inches.

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Dec. 10th, 1903.

G. W. BELDAM, ESQ.

DEAR SIR,

*As I promised, I am sending you my notes on each stroke shown by your Photographs, which I have tried to put as clearly as I can, and which I hope will prove helpful to all classes of Golfers.*

*Yours Faithfully*  
*J. H. Taylor.*

## GRIP

I grip the club in the bend of the fore-finger of the left hand, the thumb pressing on the top of the shaft. The two middle fingers just exert a controlling influence ; with the little finger I grip a little tighter. The grip of the right hand is similar in every respect, except that the thumb lies over the shaft, and the little fore-finger rides lightly on the first finger of the left hand.

The principal pressure throughout the grip is with the first finger and thumb of each hand ; but as the right thumb only lies over the shaft, the gripping power necessarily comes from the left fore-finger and thumb and the right fore-finger.

At the top of the swing the grip of the right fore-finger is somewhat slackened, to allow the right wrist to drop underneath the shaft. On the downward movement, the pressure with the fore-finger is gradually renewed, until at impact it is the same as when the ball was addressed. The left-hand pressure is retained throughout the whole swing



PLATE NO. II  
J. H. TAYLOR

GRIP



PLATE No. III  
J. H. TAYLOR

ADDRESS  
AND STANCE  
WITH DRIVER

## DRIVE AND BRASSEY

## ADDRESS AND STANCE

I stand firmly on both feet, but if anything more weight on the right—both knees slightly bent ; my distance from ball is such that I feel I am not cramped, nor likely to fall over the ball.

My elbows are not tucked into my sides but allowed to fall naturally against them.

My right foot is in advance of my left about six to seven inches.

## THE DRIVE AND BRASSEY

## UPWARD SWING

I commence to take the club back with the left wrist principally, and well round the right leg. The moment the club-head leaves the ball, the left knee commences its bending movement. This bend of the left knee should be gradual and even, and should not be completed till the club has reached the top of the swing (it is a great mistake to suddenly bend the left knee at the beginning of the stroke, as this creates a jerk and spoils the even rhythm of the swing). During this time the wrists continue working together in taking the club to the top of the swing, when they should both have turned underneath the shaft. This turn does not come naturally, but I think it will do so if the wrists are allowed to describe a true arc. I am convinced that this turn of the wrists is the keystone of the structure on which the whole fabric of a true swing is built.





PLATE NO. IV  
J. H. TAYLOR

TOP OF SWING  
WITH DRIVER



PLATE NO. V  
J. H. TAYLOR

FINISH  
WITH DRIVER

## THE DRIVE AND BRASSEY

## DOWNWARD SWING

The wrists start bringing the club down ; care should be taken not to allow the arms to go away from the body, otherwise the arc described in the upward swing will not be repeated. The club is brought down principally by the left wrist, the right doing very little until the hands are opposite the right leg, when it begins to assert itself, bringing the full face of the club to the ball.

This action of the right hand combines to accelerate the speed at which the club-head meets the ball. Assuming that the club-head is travelling at its highest speed at the moment of contact, and the right knee working properly, the follow through is the natural result. The right knee commences to bend towards the ball at the moment of impact, and the weight is thrown on to the left leg, which has gradually resumed its original position.

## CLEEK AND DRIVING MASHIE

## ADDRESS AND STANCE

I play the cleek and driving mashie on practically the same lines in regard to stance as the driver or brassey, only of course I come slightly nearer to the ball as the club is shorter, keeping the hands well down so that the heel of the club is resting on the ground. The club face is slightly turned outwards to counteract the tendency to pull with iron clubs, this tendency possibly creeping in on account of the tighter grip, and because the stroke is more of a hit, hence the right hand is fighting more for the mastery, and if it succeeds, a pulled ball will be the result.



PLATE No VI  
J. H. TAYLOR

ADDRESS  
AND STANCE  
WITH CLEEK

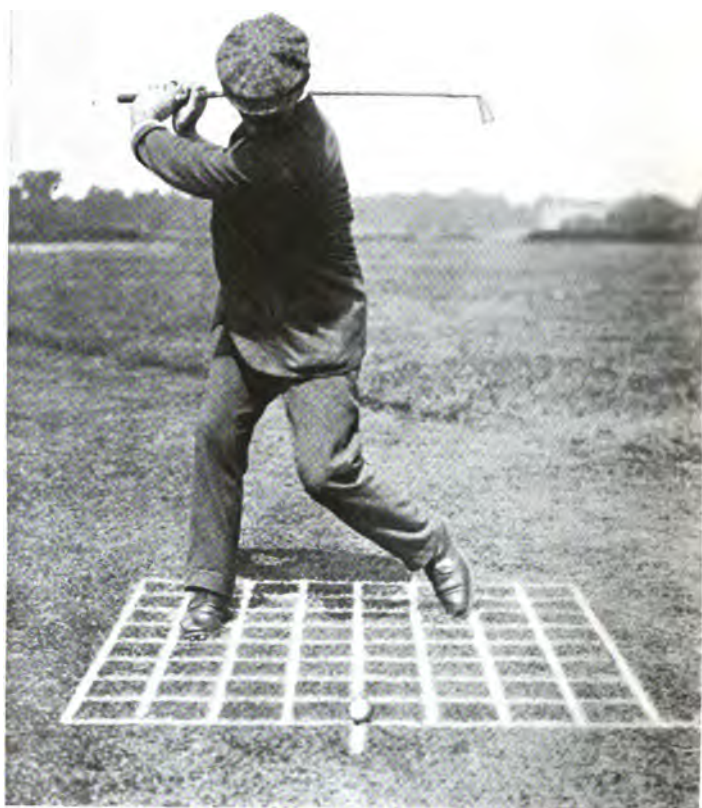


PLATE NO. VII  
J. H. TAYLOR

TOP OF STROKE  
WITH CLEEK

## FULL CLEEK, OR DRIVING MASHIE

## UPWARD STROKE

I swing the club well round the right leg, at the same time a little more upright than in the drive. I stand firmly on both legs, but rather more weight on the right. What I said about knee action in the drive also applies to this stroke, only the movement is not so pronounced.

The club is taken back by the wrists and forearms which are kept rather stiffer than in the wooden club strokes.

The position of the club at the top of the stroke is not past the horizontal, otherwise control would be lost. This stroke is more of a hit, because the hips, wrists, and forearms are kept rather more rigid.

## FULL CLEEK, OR DRIVING MASHIE

## DOWNWARD STROKE

The same principles apply in bringing the club down as in the play with wooden clubs.

The grip of both hands must be tighter at the moment of impact than in the drive—and this firmness should characterise the whole stroke. At the moment of impact the hands are slightly in advance of the club-head, which has the effect of keeping the ball low.

Great care should be taken not to allow the body to lunge forward at the ball, as these strokes are played principally with the wrists and forearms only.

Finally, keep the head steady throughout the stroke.





PLATE NO. VIII.  
J. H. TAYLOR

FINISH  
WITH CLEEK



PLATE No. IX  
J. H. TAYLOR

ADDRESS  
AND STANCE  
WITH MASHIE

## FULL MASHIE

## ADDRESS AND STANCE

For the full mashie shot I get nearer and more over the ball than in driving mashie shot ; I stand firmly on both feet, knees a little more bent than in long iron shots—weight evenly distributed, rather more on right leg if anything, with the heel of club pressed down.

## FULL MASHIE (90 yards)

## UPWARD STROKE

I take mashie back principally with the wrists, left wrist governing the whole stroke. I keep my right elbow close to the side and allow it to recede round the right side. The upward swing should be quite a smooth even movement from the wrists, which are kept firm but not rigid. The club is taken back thus until it is just short of the horizontal position.

In taking the club back, the left knee bends rather more towards the ball than towards the right toe. The right knee is eased a very little in the upward stroke.



PLATE NO. X  
J. H. TAYLOR

TOP OF STROKE  
WITH MASHIE



PLATE No. XI  
J. H. TAYLOR

FINISH  
WITH MASHIE

## FULL MASHIE (90 yards)

## DOWNWARD STROKE

I always try not to press my mashie to its full extent, and though possibly I might get 110 yards or more in forcing this shot, I find by doing so I lose accuracy. I therefore consider about 90 yards quite far enough for a full mashie.

As in all iron shots, let the arms go well away after the ball—in other words, let the left hand take the stroke well through. If there is the slightest suggestion of pressing with the mashie, I prefer taking a half shot with the next club.

On the downward stroke the left knee resumes its previous position, and directly the club-head meets the ball the right knee commences to bend to allow the body to turn, until at the finish it almost faces the hole.

## MASHIE (about 70 yards) WITH CUT

## ADDRESS AND STANCE

In addressing the ball for this shot I stand rather nearer, and more facing the hole. The heel of the club should be well down, with its face turned well out, which gives the appearance that the stroke is being played to the right of the hole.

The weight of the body is still more thrown on to the right leg, and the stance is decidedly open.

I notice my photographs show my head slightly on the right side of the ball; possibly my reason for this is that I endeavour to concentrate my gaze underneath the ball.

I consider this most important and absolutely necessary if the club is to "nip" in between the ball and the ground.





PLATE No XII  
J. H. TAYLOR

ADDRESS  
AND STANCE  
MASHIE WITH CUT



PLATE No. XIII  
J. H. TAYLOR

TOP OF STROKE  
MASHIE WITH CUT

## MASHIE (about 70 yards) WITH CUT

## UPWARD STROKE

In drawing the club back it is taken rather more upright, until it reaches a position about midway between the perpendicular and horizontal.

The club should be held firmly in the left hand, and well in the fingers of the right.

I do not allow my grip of the left hand to relax at all during the stroke. This shot is done principally with the wrists and a little forearm. This wrist action is similar to that in the drive, but as there is a great deal more wrist work than forearm in this stroke, the arc described is necessarily smaller, hence the snap-like movement of the wrists at the moment of impact.

## MASHIE (about 70 yards) WITH CUT

## DOWNWARD STROKE

The club should come down as it was taken up, *i.e.* more upright. The club face is turned outwards. The body is more facing the hole. The position of the feet is as if the stroke had to be played to the left of the hole.

Because the club head is looking to the right and the body to the left of the hole, the ball on being struck is led to take the middle course and flies straight towards the hole with a rotary motion imparted by the snap-like upward movement of the wrists.

This upward movement of the wrists takes place immediately after impact.

Owing to the position taken up in the stance, the club is naturally drawn slightly across the ball at the finish of the stroke.

In all approach shots and especially with this one, it is a good plan not to look up too soon to see the effect of the shot.



PLATE No. XIV  
J. H. TAYLOR

FINISH  
MASHIE WITH CUT



PLATE No. XV  
J. H. TAYLOR

STANCE  
PUTTING

## PUTTING

## SHOWING STANCE

I grip the club rather firmly in fingers only. I putt entirely from the wrists, using left wrist and fingers principally ; my right elbow is just touching the right thigh. I stand open, with right foot in advance of left about 9 to 10 inches ; the ball is about opposite the middle of my left foot. I try to keep every muscle entirely at rest and my eye firmly fixed on a spot at the base of the ball, and do not look up to see the result too soon, but concentrate all my powers on striking the ball as I want to.

When looking at the ground with the object of taking the line of the putt, it is advisable not to take any notice of the roughness of the ground, should there be any—but keep in the mind's eye simply the hole, and the ball.

## HANGING LIE

In playing a ball from a hanging lie, the greatest difficulty that presents itself is to get the ball up in the air owing to the conformation of the ground, but this can be overcome by standing a little more behind and "open," and laying the face of the club well back and away ; in other words I play to slice the ball.

The weight of the body should be resting principally on the right leg.

In swinging the club it will be found advantageous if the swing be taken very easily, as it is not so much distance that is required, but that the ball be got up in the air and away. Also the swing should be rather more upright on the way back and a little across the ball on the way down, which will be the means of making the ball rise quickly off the club.





PLATE NO. XVI  
J. H. TAYLOR

ADDRESS  
AND STANCE  
HANGING LIE



PLATE No. XVII  
J. H. TAYLOR

ADDRESS  
AND STANCE.  
BALL ABOVE PLAYER

## WHEN THE BALL IS ABOVE THE PLAYER

In endeavouring to play a ball that lies above the player, it must be remembered that there is a very great tendency to "pull" owing to the difficulty the player finds in preventing himself tumbling away from the ball during the swing. This tendency to pull should be allowed for, by aiming to the right of the desired direction : and to counteract the inclination to fall away, the weight of the body should be thrown well forward and this should be remembered during the time the swing is being made.

The same principle that governs the playing of a hanging lie—as to easy swinging—applies to this stroke with equal force, as it should be borne in mind that it is accuracy that is desired, rather than distance : I cannot be too emphatic on this point.

In playing these strokes, viz. : the hanging lie and when the ball is above the player, with iron clubs, the same rules will be found helpful, the only difference being that the player should stand closer to the ball according to the length of the club that is being used.

There is no doubt that greater accuracy will be obtained by gripping the club a little shorter.

## DRIVE

## TOP OF SWING

The opposite photograph shows Taylor at the top of his swing from another point of view.

It also illustrates :—

The position of the knee at the top of the swing.

The position of the head, which has remained immovable throughout the upward swing.

Taken at  $\frac{1}{1000}$ th part of a second.



PLATE NO. XVIII  
J. H. TAYLOR

TOP OF SWING  
DRIVE



PLATE NO. XIX  
J. H. TAYLOR

SHOWING  
POSITION OF  
RIGHT ELBOW

## POSITION OF RIGHT ELBOW

The club has been caught just at the top of the swing. Note position of the right elbow. Taylor is very strong on this point, and considers this about the proper position.

Taken at  $\frac{1}{1000}$ th part of a second.

## FINISH

A characteristic finish, showing the position of the hands, arms, body, &c. Taken while swinging at  $\frac{1}{1000}$ th part of a second.





PLATE No. XX  
J. H. TAYLOR

A CHARACTERISTIC  
FINISH



PLATE NO. XXI  
J. H. TAYLOR

IMPACT  
WITH DRIVER  
BALL IN FLIGHT

## IMPACT (No. 1)

The blurred driver and ball suggest a good deal of movement. The ball has just left the club-head, and came to rest about 200 yards away. The positions of the knees, hands, arms, feet, and head are all worthy of notice, and help to make this photograph not the least instructive in the series.

The speed of  $\frac{1}{1200}$ th part of a second was evidently too slow to catch this view of the ball and bring it and the club out sharply, but far more movement is thereby suggested.

## IMPACT (No. 2)

Another view of the actual moment when the club-head met the ball in the drive. The ball has evidently not travelled so far from the face of the club as shown in the previous picture.

The most striking feature seems to be the fact that, but for the movement of the ball shown in the photograph, Taylor might be addressing instead of striking the ball. The stroke was evidently made with great ease and accuracy.

Taken at  $\frac{1}{1200}$ th part of a second.



PLATE No. XXII  
J. H. TAYLOR

IMPACT  
WITH DRIVER  
BALL STARTING



PLATE No. XXIII  
J. H. TAYLOR

BALL  
IN FLIGHT  
FINISHING  
SWING

## DRIVE

## BALL IN FLIGHT

Taken just after impact, while Taylor has not got to the finish of his swing, but is coming round. The ball would have been too small to have waited longer before snapping it.

Note the right knee has just commenced to bend to allow the follow through, but the feet are still firmly on the ground.

The right foot, however, must be just about to turn to allow the club to complete the swing, and the body to face the hole.

The exposure was about  $\frac{1}{1100}$ th part of a second.

## THE DRIVE

## THREE POSITIONS OF TAYLOR'S WRISTS IN UPWARD SWING.

These three positions were taken at different parts of Taylor's swing. He struck three balls and each time the camera snapped him at different points.

Notice the position of his wrists, &c., in each photo. Exposures were  $\frac{1}{1000}$ th part of a second.





PLATE No. XXIV  
J. H. TAYLOR

POSITIONS OF  
WRISTS AND ARMS  
UPWARD SWING  
(No. 1)



PLATE NO. XXV  
J. H. TAYLOR

POSITIONS OF  
WRISTS AND ARMS  
UPWARD SWING  
(No. 2)



PLATE No. XXVI  
J. H. TAYLOR

POSITIONS OF  
WRISTS AND ARMS  
UPWARD SWING  
(No. 3)



PLATE No. XXVII  
J. H. TAYLOR

IMPACT  
WITH DRIVING MASHIE  
BALL IN FLIGHT

## DRIVING MASHIE

## IMPACT

This shows the moment immediately after the club head has struck the ball ; the ball is seen on the left of the picture rather blurred as  $\frac{1}{1000}$ th part of a second is too slow to take the ball in a sharp definition—though the blurred ball naturally suggests more movement. The ball went about 150 yards.

Note position of Taylor's head—and the club, which is a driving mashie.

## IMPACT (No. 3)

This photo represents the very moment after the ball has left an iron club.

It will be noticed the ball is rising quicker than in the two previous photographs, which show the same moment in the drive.

This was taken at about  $\frac{1}{1100}$ th part of a second.



PLATE No. XXVIII  
J. H. TAYLOR

IMPACT  
WITH IRON  
BALL STARTING



PLATE No. XXIX  
J. H. TAYLOR

WRIST MASHIE  
TOP OF STROKE



MASHIE. WRIST SHOT

UPWARD SWING

This is another view of a short approach with Taylor's favourite club—the mashie.

## MASHIE. WRIST SHOT

## FINISH

This photo shows the finish of wristwork in the stroke, and evidently the ball is well on its way or Taylor would not be looking up to see its flight.



PLATE No. XXX  
J. H. TAYLOR

WRIST MASHIE  
FINISH OF STROKE



PLATE No. XXXI  
J. H. TAYLOR

SHORT APPROACH  
WITH MASHIE  
TOP OF STROKE

## MASHIE. WRIST SHOT

(About 50 yards)

## UPWARD SWING

This photo shows position of the club, and the distance it is taken back by Taylor playing this shot.

Note position of wrists, and the stance, also position of the feet ; left knee is just eased, and left heel slightly lifted from the ground.

## WRISTWORK.

The value of this photograph lies in the fact that it was taken this size while the stroke was actually made.

It shows well the way the *mashie* is taken back, and the position of the wrists relative to the body at the top of the stroke. The grip and the position of the head are also worthy of notice.



PLATE No. XXXII  
J. H. TAYLOR

SHOWING  
WRISTWORK  
WITH MASHIE



PLATE No. XXXIII  
J. H. TAYLOR

NEGOTIATING  
A STYMIE



## PITCHING STYMIE

On looking at the photograph on the opposite page one might suggest that it was rather a clever idea—and that the ball was stuck on the club—but the shadow of the ball on the ground disproves any such theory! And the ball was of course in mid air—the point of view of the camera accounting for the above suggestion.

## BUNKERED—OUT

It almost looks as if the ball has been blown up by a volcano.

The author just happened to catch the ball and sand at the right moment. Exposure  $\frac{1}{1000}$ th part of a second.



PLATE No. XXXIV  
J. H. TAYLOR

BUNKERED!  
AND WELL OUT!



# JAMES BRAID

By HIMSELF

OPEN CHAMPION, 1901.

Born : Earlsferry, Fife, February, 1870.

Weight, 12 stone 6 lbs. Height, 6 feet 1½ inches.

14, 12/03.

DEAR SIR,

*Herewith I enclose Photographs, also a few notes on the different strokes. I hope what I have written will be sufficient to help some Golfers on their way.*

*Yours faithfully*  
*James Braid*

W. BELDAM, ESQ.

## GRIP

*The left hand.*—The left hand is well over the top of the shaft.

The thumb is against the side of the shaft, not on top.

My grip is very tight with all fingers.

*The right hand.*—The club lies in the joint of the first finger of this hand.

The two first fingers grip the club.

The little finger rides on the top of the first finger of the left hand.

The thumb lies rather over the centre of the shaft.

— — — — —  
The left thumb is pressed against the side of the shaft by the right hand (*see* Plate No. II).

The whole grip must not be so tight as to stiffen the muscles of the forearms.

The reason for the overlapping of the little finger is to make the grip as one-handed as possible, and it insures both wrists working better together.

Plate No. III shows the right hand slightly opened, so that the position of the left thumb and hand can be easily seen.

Plate No. II shows the part of the right hand which presses on the left thumb.

Plate No. I shows the grip at the top of the swing.



PLATE NO. I  
JAMES BRAID

GRIP  
TOP OF SWING



PLATE NO. II  
JAMES BRAID

**GRIP**





PLATE NO. III  
JAMES BRAID

GRIP  
RIGHT HAND OPEN  
SHOWING POSITION  
OF LEFT THUMB



PLATE No. IV  
JAMES BRAID

ADDRESS  
AND STANCE  
WITH DRIVER

## DRIVE AND BRASSEY

## STANCE AND ADDRESS

The ball is about six inches to the right of the left heel.

The weight is firmly on the heels, slightly more on the right.

The knees are slightly bent and the right shoulder is well down.

The arms fall easily to the sides, just bending at the elbows.

The stance must be regulated by the length of arms, height of player, &c.

In addressing for a *low ball*, useful against the wind, I stand a little more in front of the ball, allowing more weight to rest on the left foot. This naturally brings the hands more forward.

For a *pulled ball*, I stand with the ball about midway between the two feet, the right foot being drawn back and behind the left about three inches.

For a *sliced ball*, the right foot is advanced about five inches ; the ball is opposite the left heel, and the left foot pointing in the direction of the hole.

## DRIVE AND BRASSEY

## UPWARD SWING

The wrists, principally the left, commence taking the club back ; the left elbow at once starts to bend.

The left toe commences to turn when the wrists have taken the club about two feet from the ball ; this allows the left knee to bend towards the right toe, and brings the left shoulder round and opposite the ball.

The club is brought into the proper position at the top of the swing by the wrists bending inwards towards the body.

The position of the club at the top should be about the horizontal, and the wrists directly underneath the shaft.

The toe of the club should be pointing to the earth. The head must be kept absolutely steady during the upward swing, the body turning from the hips.

The right elbow at the top of the swing will be found to be about six inches from the side.



PLATE NO. V  
JAMES BRAID

TOP OF SWING  
WITH DRIVER



PLATE NO. VI  
JAMES BRAID

FINISH  
WITH DRIVER

## DRIVE AND BRASSEY

## DOWNWARD SWING

The left wrist principally starts bringing the club down, with no perceptible pause on the top of the swing.

My body does not commence to turn till the club-head is about two feet from the ball—viz., at the point when the wrists “come in” to the stroke.

At this moment the left knee turns rather quickly, as at the moment of striking I am firm on both feet ; the quickness of the action makes it difficult to follow with the eye, but I am convinced this is what happens. Immediately after impact I commence turning on the right toe, bending the right knee slightly. This allows the right shoulder to come round till the body is facing the hole. It is most essential that this should be done, and then no thought need be given as to how the club will finish, as the speed at which the club-head is travelling will naturally take it well through. In playing for a *low ball* against the wind, I try to let the club-head follow through as close to the ground as possible.

In playing for a *pulled ball* the right wrist turns over at the moment of impact ; but for a *sliced ball* I cut a little across the ball, the wrist action being the reverse of that for a pull, viz., the right hand is rather under than over.

## FULL CLEEK AND DRIVING MASHIE .

## ADDRESS AND STANCE

The stance for this shot is almost similar to the drive, only nearer the ball and the right foot slightly more advanced.

The club is gripped rather tightly.

The only iron club I prefer taking a full shot with is the cleek ; with all my other clubs I prefer to play the half-push stroke—as I find it keeps the ball on the desired line better, and does away with pressing.





PLATE NO. VII  
JAMES BRAID

ADDRESS  
AND STANCE  
WITH CLEEK



PLATE NO. VIII  
JAMES BRAID

TOP OF STROKE  
WITH CLEEK

## FULL CLEEK AND DRIVING MASHIE

## UPWARD STROKE

The club should not be taken too far back, and the club-head should be a little higher than the hands.

Care must be taken not to swing the club away from the body, as this will tend to cut the ball.

The movement of the left foot and knee is similar to that in the drive, but less pronounced. The wrists are kept a little stiffer in this stroke than is the case with wooden clubs.

## FULL CLEEK AND DRIVING MASHIE

## DOWNWARD STROKE

In the finish of this stroke the club is not carried so far through, because I play more of a hit than with wooden clubs. This applies to all iron clubs ; therefore also there is less movement of the right foot and knee. The wrists at the moment of impact must be firm, but lissome. There must be no stabbing nor jerking in the stroke, the club being allowed to finish smoothly.



PLATE No. IX  
JAMES BRAID

FINISH  
WITH CLEEK



PLATE NO. X  
JAMES BRAID

ADDRESS  
AND STANCE  
WITH IRON

## IRON

## ADDRESS AND STANCE

The address for the iron shot is similar to the cleek, only the right foot being a little more advanced, and the ball nearer right foot.

This is a shot I play as seldom as possible, preferring to play a half shot with the cleek, as it is easier to keep straight.

## IRON

## UPWARD STROKE

The club must be gripped tightly throughout the stroke, right elbow to be kept fairly close to the side, and the club must not be taken too far back.

What I have said about the cleek also applies to this club.





PLATE NO. XI  
JAMES BRAID

TOP OF STROKE  
WITH IRON



PLATE NO. XII  
JAMES BRAID

FINISH  
OF IRON

## IRON

## DOWNWARD STROKE.

The player has to depend a good deal on the hit, the wrists being fairly rigid at the moment of contact with the ball.

I come round on the right toe after hitting the ball, allowing the right knee to bend slightly.

At the finish of the stroke the body should be facing the hole.

## THREE-QUARTER CLEEK AGAINST WIND

## ADDRESS AND STANCE

For the three-quarter cleek shot against the wind the ball should be placed nearer right foot than the left.

The weight of the body is a little more on the left foot than the right, this will naturally bring the hands in front of the head of the club.



PLATE NO. XIII  
JAMES BRAID

ADDRESS  
AND STANCE  
THREE-QUARTER CLEFT  
AGAINST WIND



PLATE NO. XIV  
JAMES BRAID

TOP OF STROKE  
THREE-QUARTER CLEEK  
AGAINST WIND

## THREE-QUARTER CLEEK AGAINST WIND

## UPWARD STROKE.

In this stroke I take the club back more with the wrists and forearms, not allowing the wrists to turn so much as in other shots.

The club is almost as it were pushed back and the hands are a little further away from the body at the top of the swing, as the left elbow is kept straighter.

I turn very slightly on the left toe, and the left knee does not bend quite so much as in the full shot.

The right knee stiffens itself with the upward swing, and the body is kept rather more rigid.

I grip the club very firmly throughout the stroke.

## THREE-QUARTER CLEEK AGAINST WIND

## DOWNWARD STROKE

I bring the club down with the wrists and forearms. The hands are slightly in front of the head of the club at the moment of impact, and the right wrist is slightly turned over. Both wrists and forearms are very rigid at this moment.

I carry the head of the club through as close to the ground as possible, in a direct line to the hole.

The body finishes facing towards the hole, with the arms right out, and the right hand turned over.





PLATE NO. XV  
JAMES BRAID

FINISH  
THREE-QUARTER CLEEK  
AGAINST WIND



PLATE No. XVI  
JAMES BRAID

ADDRESS  
AND STANCE  
WITH MASHIE

## MASHIE

## ADDRESS AND STANCE

The ball is about mid-way between feet, and the right foot is well advanced, the knees are well bent.

The club to be gripped very tightly and ball to be kept fairly close.

The hands are kept well down so that heel of club rests slightly on the ground.

## MASHIE

## UPWARD STROKE

The club to be taken back rather upright with the wrists.

The arms are allowed to bend slightly from the elbows.

The grip to be tight throughout the stroke.

The left knee bends slightly in towards the right toe, the heel being scarcely raised from the ground. This does not allow the body to turn too much, as the stroke is played mostly with the wrists and forearms.



PLATE No. XVII  
JAMES BRAID

TOP OF STROKE  
WITH MASHIE



PLATE NO. XVIII  
JAMES BRAID

FINISH  
OF MASHIE

## MASHIE

## DOWNWARD STROKE

The club must be carried straight through in direction of the hole, and it ought to finish about the same height as it was taken back in the upward stroke.

I always like to take a little turf with this stroke, as it helps, I think, to steady the flight of the ball.

I strike the ball into the ground, taking turf after the ball is hit. There is very little movement of the right knee, as the body is only allowed to come round slightly after the ball is struck, and should not face the hole so much as in some other shots.

The length of the shot is judged by the distance the club is taken back in the upward stroke.

Everything which has been said about the mashie stroke refers to pitching, and not to the running up stroke, when I prefer to use a less lofted club.

## PUTTING

The right foot is well advanced, and the ball almost opposite same.

The body to be kept perfectly steady, and the putt to be done with the arms and wrists only.

I always try to putt over some object slightly in front of the ball on the line to the hole.

I have found to my cost that the "knuckling" of the right knee at the moment of impact is not in any way conducive to good putting.





PLATE No. XIX  
JAMES BRAID

STANCE  
PUTTING

## DIMENSIONS OF JAMES BRAID'S CLUBS.

<i>Name of Club.</i>	<i>Length of Grip.</i>	<i>Length from bottom of Grip to Heel of Club.</i>
Driver .....	12"	2' 6"
Brassey .....	11"	2' 6½"
Baffy .....	11"	2' 5"
Cleek .....	11"	2' 4¾"
Driving Mashie .....	11¼"	2' 2"
Mashie Iron .....	11"	2' 3¼"
Mashie .....	10½"	2' 2½"
Putter .....	13½"	1' 9"

The dimensions are taken as shown in the photographs of Vardon's  
and Taylor's clubs.

# ALEXANDER HERD

By HIMSELF

OPEN CHAMPION, 1902.

Born : St. Andrews, N.B., 1868.

Weight, 12 stone. Height, 5 feet 9 inches.

Dec. 8th 1903.

DEAR SIR,

*I have sent you on the Photos and the few remarks on each stroke which is shown, and hope that it will be of some little help to Golfers who read and learn from the book, and hope the different strokes shown will help them onwards in the very trying game of Golf.*

*I remain,*

*yours Faithfully*  
*Alex. Herd*

To G. W. BELDAM, ESQ.

## GRIP

I grip the club with both thumbs over the shaft, keeping a firm hold with the left hand, also gripping tight with the three fingers of the right hand, leaving my forefinger and thumb loose, so that the club can work.



PLATE NO. 1  
ALEX. HERD

GRIP  
TOP OF SWING



PLATE No. II  
ALEX. HERD

ADDRESS  
AND STANCE  
WITH DRIVER

## DRIVE AND BRASSEY

## ADDRESS AND STANCE

In driving I stand with the ball very near the middle of the body with right foot advanced a little. In the upward swing I take the club-head back first, not the hands, allowing the wrists to be loose so that the driver will get to its proper place at the top of the swing.

The ball is about six inches to the right of my left heel, with arms and club as near the centre of the body as possible.

## DRIVE AND BRASSEY

## UPWARD SWING

In taking the club back it should not be lifted, but swung round the body, letting the body and legs work with the swing. At the top of the swing I try to get the wrists underneath the shaft, so that the club-head will come down the right way on to the ball.

The weight of my body goes on to the right leg and the body also turns from the hips on the ball of my left toe ; I keep the head quite steady during this.

Beginners should try and avoid pushing the left knee forward, as this brings the weight on to the tip of the toe, and there is great danger of overbalancing ; beside bringing the body into the wrong position for the follow through in the downward stroke.

[In the photo I struck a little too soon, as Herd is not quite at the top of the swing, hence the left wrist is not shown where it would be at the top of the swing, viz. : more underneath the shaft.—*Author.*]





PLATE NO. III  
ALEX. HERD

UPWARD SWING  
WITH DRIVER



PLATE No. IV  
ALEX. HERD

FINISH  
WITH DRIVER

## DRIVE AND BRASSEY

## DOWNWARD SWING

In the follow through I let everything go at the ball, with club-head and arms going out full stretch as far after the ball as possible.

I let the wrists, especially the right wrist, come into the ball at about two feet from it, with a quick follow through. At the moment of striking I turn on the right foot, and allow the knee to bend towards the left leg, bringing the right shoulder well round. In playing my Brassey I stand about the same as when using my driver, and swing just the same, with the exception that when playing out of cupped lies I jerk a little behind the ball to get it away, taking a little turf with the stroke.

## SPOON

## ADDRESS AND STANCE

In my address with my spoon I stand a little nearer the ball, also a little nearer with my right foot. I play different strokes with this club. Sometimes I play for a heeled ball, and sometimes for a hook, it just depends how I want to play the shot.

This is my favourite club, and I find it a very good substitute for my cleek. I think it is better than the cleek, as it stops the ball quicker after it touches the ground.

In playing for a *slice*, the ball is about opposite my left heel, whereas in playing for a *pulled ball* it is nearly opposite my right heel.



PLATE NO. V  
ALEX. HERD

ADDRESS  
AND STANCE  
WITH SPOON



PLATE N. VI  
ALEX. HERD

TOP OF SWING  
WITH SPOON

## SPOON

## UPWARD SWING

In swinging with my spoon I swing just the same as in playing with my other wooden clubs, with wrists underneath the handle of shaft at the top of the swing.

All I have said about the upward swing in the drive and brassey I can only repeat here.

## SPOON

## DOWNWARD SWING

In following through with my spoon I jerk a lot of my strokes with it so that I can keep the ball straighter on the line.

In playing for a *sliced ball*, I pull my arms slightly across the ball, stopping them very quickly after "hitting" the ball. In playing for a *pulled ball*, I let the right wrist turn well into the ball at the moment of striking. After striking, the club does not follow through straight out after the ball, as I let the club swing more round my body where possible. However, I find it always best to go straight for the hole, letting the right shoulder, arm, and club go out with all available speed after the ball, in the direction of its flight.





PLATE NO. VII  
ALEX. HERD

FINISH  
WITH SPOON



PLATE N° VIII  
ALEX HEARN

ADDRESS  
AND STANCE  
DRIVING IRON

## DRIVING IRON.

## ADDRESS AND STANCE

In addressing with my driving iron I stand with the ball nearer my right foot, with the arms and club in the middle of my body, my knees are slightly bent, and I grip firmly with both hands.

## DRIVING IRON

## UPWARD STROKE

In the upward stroke with my driving iron I take the arms back with the club as compactly as possible, letting left knee bend in the direction of the ground, and of the right knee, keeping my wrists well underneath the club at the top of the stroke. The wrists are more compact and stiffer than with wooden clubs, and they only work slightly, as the club is not taken so far back.



PLATE NO. IX  
ALEX. HERD

TOP OF STROKE  
DRIVING IRON



PLATE NO. X  
ALEX. HERD

FINISH  
DRIVING IRON

## DRIVING IRON

## DOWNWARD STROKE

In following through with my driving iron I keep my hands lower down than I do when following through with my wooden clubs, letting my right arm go well out after the ball. At the beginning of the downward stroke, the right knee starts to bend in the direction the ball is to travel, to allow the follow through.

I think a very good way to play this stroke is to use the "jerking shot." The ball is hit first, taking a little turf, and allowing the arms and club-head to follow through in the direction of the flight of the ball, but stopping the club very quickly.

## MEDIUM IRON

## ADDRESS AND STANCE

In standing for my medium iron, the stance is similar to that with my driving iron. Right foot is well advanced, and grip is tight with both hands. The ball is six inches to the right of the left heel with my knees slightly bent.





PLATE No. XI  
ALEX. HERD

ADDRESS  
AND STANCE  
MEDIUM IRON



PLATE NO. XII  
ALEX. HERD

TOP OF STROKE  
MEDIUM IRON

## MEDIUM IRON

## UPWARD STROKE

I take my iron back with my arms in a compact manner, bending my wrists when I get to top of swing. I have a firm grip of the iron with both hands, and the right elbow is well underneath the shaft at the top of the swing.

My left shoulder is pointing down to the ball, the left knee having bent in towards the ball.

My right leg is rigid and the weight is mostly on it.

## MEDIUM IRON

## FINISH

In following through with my medium iron, I let my arms go well out after the ball, keeping a firm hold of the club and a stiff compactness with my arms, so that they are not too loose.

I let the right arm, club, and knee go through after the ball.



PLATE No XIII  
ALEX. HERD

FINISH  
MEDIUM IRON



PLATE No. XIV  
ALEX. HERD

ADDRESS  
AND STANCE  
MASHIE

## MASHIE

## ADDRESS AND STANCE

In my approach shots I stand a little more behind the ball with the right thumb down the shaft, playing well off the right foot. I stand well behind the ball to get on plenty of cut.

## MASHIE

## UPWARD STROKE

In taking my mashie back, I keep my right elbow well into the right side, taking the club back with stiff wrists, not letting them work too much, and only slightly bending them at top of the stroke. The left knee works differently in this shot, and bends slightly forward towards the ball.

The club is pushed back well behind the ball, bending the left arm and wrist a little, and taking the hands up in a line with my chest.





PLATE NO. XV  
ALEX. HERD

TOP OF STROKE  
MASHIE



PLATE No. XVI  
ALEX. HERD

FINISH  
MASHIE

## MASHIE

## DOWNWARD STROKE

In following through with the mashie, I try and stop my arms as quickly as possible after the ball has been struck to get the cut on, and I do not let them go out so far after the ball.

My right knee bends slightly at the time of striking, in the direction the ball has to go. This lets my right arm go well out and through, and the hands finish in a line with my chest, but when putting cut on I stop them in a line with my hips, not allowing the right knee to turn so much as in the ordinary wrist stroke.

## PUTTING

In putting I stand with the right foot advanced in front of the left, with right arm close to my right side, and with my left arm away from my body. I try also to swing my putter in a line from behind the ball, following through on same line to the hole.



PLATE No XVII  
ALEX. HERD

STANCE  
PUTTING



PLATE No. I  
H. H. HILTON

GRIP

# MR. HAROLD H. HILTON

By HIMSELF

OPEN CHAMPION, 1892 and 1897.

AMATEUR CHAMPION, 1900 and 1901.

RUNNER-UP, 1891, 1892, and 1896.

Born: West Kirby, January 12, 1869.

Weight, 11 stone. Height, 5 feet 6 inches.

ON looking through this series of photographs, the first thing that struck me was the uniformity of the stance in the various strokes, whether they are being played with wood or iron clubs, the only noticeable difference being that the shorter the stroke, the more open does the stance become.

In the address for the drive it will be noticed that the ball is placed almost exactly mid-way between the feet, whilst the right foot is but very slightly more forward than the left, in fact it is so little in advance that it can hardly be termed an open stance. On the other hand, when handling the brassey the stance is decidedly open, the ball is placed more forward than in the case of the driver, and the right elbow is more down; in fact, the whole balance of the body is more on the right leg with the undoubted object of making the

ball rise quickly. When the game necessitates the use of the brassey, the ball is seldom well teed up, whilst when playing from the tee the player has everything in his favour, and there is no need for any of these little devices to get the ball away. The object is simply to stand in such a position that every advantage can be taken by applying the weight of the body from the feet and legs.

In the case of the stance for the driver, the body is so balanced that the whole framework can be taken well through with the balance at the finish of the swing well on the left leg; this can be readily seen in the photograph of the drive depicting the finish of the swing, Plate No. IV.

The photograph at the top of the swing with the driver does not seem to me at all a natural position, but as the ball went away as straight as an arrow it must be taken as it is; the peculiar position of the hands, which are too far round the back of the neck to be elegant, is no doubt due to the abnormal amount of body action I invariably put into a stroke with a very horizontal swing of the club.

On the other hand, the top of the swing with the brassey is an infinitely better model; the hands are well away from the neck, the club literally reaches the horizontal, and the attitude is altogether more graceful; but this is a stroke played well within the compass of the player; the body action is somewhat restricted, with the peculiar result that the backward swing is longer. I have often noticed this peculiarity in my play, viz., the easier I play the shot, the longer is the backward swing.

In the two photographs, Plates Nos. IV and VII, of



the follow through with driver and brassey or spoon a similar distinction is to be seen ; with the driver it is nearly all a matter of body, with the brassey or spoon the arms are coming through as they should do, thrown well away from the body in the direction of the intended flight of the ball ; this difference is due to the fact that one of the objects in driving is to make the ball travel as long a carry as possible, without entirely sacrificing length to direction ; this at least is my experience in the realms of first class golf, where the battle is so hard nowadays, that a few extra yards are of great importance.

A club which during recent years has regained much of its old popularity is the spoon, and it is seldom that one is not to be found in the bag of the first class exponents of the game ; time was when the driving mashie was the popular favourite ; it had dethroned the cleek as the latter club had superseded the spoon, but the spoon is once again amongst us, and I firmly believe has come to stay. It is a club to which I personally am very partial, as there are such a variety of strokes which can be played with it, according to conditions of wind ; that however is another story, and at the moment the results of instantaneous photography are under consideration.

In the first instance it will be seen that the stance for the spoon is not as wide as that for the brassey, but as shown by the photos a little more open : as it is a shorter shot, this is as it should be.

The great feature of the positions, however, is that the muscles of the body are held in command as much as possible, and thus appear to be almost rigid.

In the upward swing the hands are well away from the shoulder ; in the downward swing they are slightly relaxed, and at the finish the position is quite easy. It is a difficult matter to accurately describe one's own stroke, as one cannot see oneself, but I know that in the upward swing I always try to keep the hips as quiet as possible, and it will be seen in the photograph that they are as rigid as the true golfing swing will permit ; at the same time it must be remembered that the follow through is essential, and this is probably the cause of the relaxation in the muscles and sinews in the downward swing.

It certainly does not seem correct to say : keep taut on the upward swing and then relax on the downward sweep, but it is the way I play the stroke with a spoon ; at any rate, the stroke must be well within the compass of the club, for it is fatal to press with a short club, and such a fault I always try to avoid.

In the stance for a full or three-quarter shot with a driving iron it will be seen that the position of the feet is not quite as open as in the case of the brassey and the spoon, but on the other hand the balance of the body is much more forward ; the position of the left leg is much as in the case of the wooden club, while the right leg is slightly nearer the ball ; this no doubt is due to the fact that the swing of an iron club must of necessity be more vertical than that with a wooden club.

By bringing the right leg towards the ball and by throwing the balance forward the body is enabled to come through with a good follow, and I am a firm believer in the follow through, even when playing with an iron club.

The top of the swing is slightly similar to that with the spoon, except that the hands and arms are not so far away from the body, possibly chiefly due to the fact that in the case of the iron shot the club is held more in the fingers, whilst there is a certain degree of "palm" grip with the spoon, more so than any club I use; this can readily be seen by scrutinising the two photographs, Nos. VI and IX; which show the player at the top of the swing when using these two clubs.

However, when we come to the finish of the swing with the wooden spoon and the driving iron, there is a remarkable similarity, certainly the hands are thrown a little bit higher in the case of the iron, due once again to the more vertical swing of the club, and there is a little more body action with the wooden club, but it proves that players play each individual stroke much the same although they may not think that they do.

Personally I have always thought that I played each club differently. I certainly try to, as the balance of one club is so different from another. But by the light of instantaneous photography it is proved that there is but an infinitesimal variation.

The lofting approach shot stands much in relation to the full iron shot that the brassey shot does to the tee shot; it will be noticed that the stance is a little more open, not so much due to the position of the left foot as to the fact that the right foot is brought forward towards the ball, and, as in the shorter shot with the wooden club, so here the right arm is lower and the legs more rigid than in the case of a full, or three-quarter shot. The object is to lift the ball, as it is with the brassey

when the ball lies low, and to do so the player must keep the right elbow well into the body.

In a sense the photo respecting the top of the swing in the lofted approach is a revelation to me, or perhaps it would be more correct to say, it would have been, had I not seen similar pictures before ; the club goes much farther back than one would anticipate, in truth it approaches the horizontal nearly as much as the wooden spoon stroke, and it would appear that there is a striking resemblance between the two, but there is more fire in the stroke with the wooden club. The balance is more forward, as can be seen by the crook of the left knee, and with the iron approach the left leg is distinctly held in a more rigid position, and this is proved by the position at the finish of the swing. It is quite clear that with the iron club the swing has been kept in greater control, and the use of the body as a motive power is discarded as far as possible.

J. H. Taylor, one of the best judges of the game in the world, and in addition the finest approacher of modern times, advocates that the eye should be kept on the place the ball has departed from for a certain degree of time after the ball has been struck ; I quite agree with Taylor, as such a procedure ensures sure striking and consequent accuracy, but I rather think such advice may be carried to excess ; for, although it may obviate that evil fault of socketting and slicing one's approaches, on the other hand, a too slavish adherence to this principle may result in pulled approaches : still for the average golfer Taylor's advice is good, and on the whole has probably been more

beneficial than any advice given in recent years in the many books written on the game.

The introduction of the rubber cored ball has undoubtedly altered the game in many ways. Users of the Haskell and its kind have a habit of paying but little attention to the many inequalities in the ground which have to be surmounted when approaching the hole, with the result that many who before had no hesitation in playing all approaches with a lofted club have now recourse to a different kind of shot ; for the rubber cored ball owing to its greater resiliency requires, so to speak, more room than the time-honoured Gutty ; consequently many of the pitched shots, such a feature of the game of Taylor and Mr. Laidlay, must be abandoned, and as a substitute the running-up stroke has to be played. It is a stroke which has been in vogue on many of the greens in Scotland, notably St. Andrews and Musselburgh, from time immemorial ; in fact, it is essential on the classic green that a player should have a certain command of this shot, as however deftly a man can pitch, there are certain to be at least two or three occasions in the course of a round at St. Andrews on which it is desirable that the ball should be kept close to the ground, particularly when the links are at all dry and hard.

Personally it was a stroke to which I paid little attention until the introduction of the American ball, but then I found that it must be mastered, and although I have arrived at a certain degree of proficiency in the course of the past year, I cannot say that the degree is sufficient to warrant my assuming the position of an authority on the subject. But I quickly came to the conclusion that the most suitable club was a " Jigger,"

or in other words a lofted cleek, as it would appear to put more top spin on the ball, and top spin is a useful ingredient in the playing of a running-up shot.

Another important point is to get the body well forward, as will be seen in the photograph representing the stance and address (Plate No. XIV), and keep the right hand well over : this results in a horizontal swing, and this is what is wanted when attempting to keep the ball low.

I must acknowledge to a feeling of surprise when I first saw the photograph depicting the top of the swing (Plate No. XV), as I had no idea that the club was taken so far back, but as I was snapped actually making the stroke, I must accept the evidence of the camera.

It is however the photograph showing the finish of the swing which tends to give an idea how the stroke is played, as the wrists are stiff, the body thrown well forward, and, judging by the position of the head of the club, it has been travelling in a circular manner, slightly like the action with a scythe. I do not, however, know whether this is the correct manner in which to describe a running-up shot, but I should certainly say that the balance should be well on the left foot, and that the wrists should be comparatively stiff, with a firm grip of the club.

Now we come to putting, the most trying part of the game, and to me the least interesting ; why I stand to putt in the manner I do, I cannot say, further than it is probably due to the dictates of nature.

If I were asked whether it is a good manner I should have grave doubts in saying yes, as the position,

being somewhat cramped, rather interferes with the action of the wrists, but I know one or two excellent putters who stand much the same, notably Kinnell and Jack White, though both these players have a cleaner and freer way of striking the ball.

There is, however, one point in the grip which is worthy of notice, and that is that the hands are very much interlocked, and in putting I thoroughly believe in the interlocking grip, as it enables the wrists to work in unison.

MR. H. H. HILTON





PLATE NO. II  
H. H. HILTON

ADDRESS  
AND STANCE  
WITH DRIVER



PLATE No. III  
H. H. HILTON

UPWARD SWING  
WITH DRIVER



PLATE No. IV  
H. H. HILTON

FINISH  
WITH DRIVER



PLATE NO. V  
H. H. HILTON

ADDRESS  
AND STANCE  
BRASSEY



PLATE NO. VI  
H. H. HILTON

UPWARD SWING  
WITH SPOON



PLATE NO. VII  
H. H. HILTON

FINISH  
WITH SPOON



PLATE NO. VIII  
H. H. HILTON

ADDRESS  
AND STANCE  
WITH IRON



PLATE NO. IX  
H. H. HILTON

TOP OF STROKE  
WITH IRON





PLATE NO. X  
H. H. HILTON

FINISH  
WITH IRON



PLATE No. XI  
H. H. HILTON

ADDRESS  
AND STANCE  
LOFTED APPROACH



PLATE No. XII  
H. H. HILTON

TOP OF STROKE  
LOFTED APPROACH



PLATE NO. XIII  
H. H. HILTON

FINISH  
LOFTED APPROACH



PLATE No. XIV  
H. H. HILTON

ADDRESS  
AND STANCE  
RUNNING APPROACH



PLATE NO. XV  
H. H. HILTON

TOP OF STROKE  
RUNNING APPROACH



PLATE No. XVI  
H. H. HILTON

FINISH  
RUNNING APPROACH



PLATE NO. XVII  
H. H. HILTON

THE DRIVE  
CHARACTERISTIC FINISH





PLATE NO. XVIII  
H. H. HILTON

FINISH.  
CAP FALLING OFF



PLATE NO. 1  
J. BALL, JUNR.

GRIP

## MR. JOHN BALL, JUNR.

By H. H. HILTON

OPEN CHAMPION, 1890.

AMATEUR CHAMPION, 1888, 1890, 1892, 1894, 1899.

RUNNER UP, 1887 and 1895.

Born : Hoylake, 1863.

Weight, 11 stone. Height, 5 feet 9 inches.

PHOTOGRAPHY indicates that Mr. Ball stands with his feet comparatively close together. I believe that this is now the case, but at one time in his career he had a stance very dissimilar to the one depicted in these illustrations, as the feet were much wider apart and the stance was more open, whilst the ball was placed much nearer the right foot. Why he has changed it I know not, perhaps even Mr. Ball himself is not quite aware, but from having quite an abnormal stance, it now far more resembles that of other golfers. This may be a sign that he is not as young as he was, for there can be but little doubt that the stance he affected some years ago was very trying to the muscles of the back, the wide stance and free swing of the shoulders placing a heavy strain upon this part of the body.

I found this out by attempting to imitate him, and for some days afterwards I was not allowed to forget it ! Always an elegant golfer, I think that the change in his stance has made him more delightful to watch than ever, as, in the old days, owing to the feet being so far apart, there was always a slight suspicion of forcing.

Like nearly all players who hold the right hand well under, the position of the club at the top of the swing exceeds the horizontal, whilst the follow through is equally free ; without being in any way forced, there is a delightful sense of repose in the position.

Mr. Ball's shoulders have an exceedingly free action, and in this characteristic lies the beauty of his style : he seems to swing the club round as if it were no trouble whatever, and this is particularly marked in his iron play. It will also be seen that in the follow through with his cleek the club exceeds the horizontal position, which is always indicative of freedom when an iron club is being used.

One of his favourite strokes is what may be termed a push shot with his driving cleek ; it is a stroke which I have never seen any one else play in quite the same manner ; in the stance, the body is well forward with the feet close together (much as in the running up shot with a Jigger), the upward swing is fairly long, much longer than it would appear to the eye ; but in all approach shots the club goes farther back than it would appear to do. It will be noticed, however, that the body is kept more upright than usual, in truth the body has as little to do with the stroke as possible, the wrists and arms literally do all

the work ; it will be seen by the photograph plate No. X, depicting the finish of the swing, that the body has been plainly held under control.

This push cleek approach is a peculiar stroke, it might be called a wrist cleek shot, but it is a phase of Mr. Ball's game which is particularly effective, especially in a strong wind. My candid opinion, however, is that it is not a safe stroke to attempt to copy ; it is far better left in the hands of a natural genius like Mr. Ball, to be attained by the few, but genuinely worthy of the admiration of all.

There is a remarkable similarity in the stance adopted by Mr. Ball for the different strokes. As the distance shortens, the feet are brought a little closer together and a slightly more open stance is taken, but even in that respect there is comparatively little variety. This, however, I think will be found to be much the same in the case of all players, as, though nature has fashioned men in various ways, her dictates are very peremptory.

MR. J. BALL, JUNR.



PLATE NO. II  
J. BALL, JUNR.

ADDRESS  
AND STANCE  
WITH DRIVER



PLATE NO. III  
J. BALL, JUNR.

TOP OF SWING  
WITH DRIVER





PLATE NO. IV  
J. BALL, JUNR.

FINISH  
WITH DRIVER



PLATE NO. V  
J. BALL, JUNR.

ADDRESS  
AND STANCE  
WITH CLEEK



PLATE NO. VI  
J. BALL, JUNR.

TOP OF STROKE  
WITH CLEEK

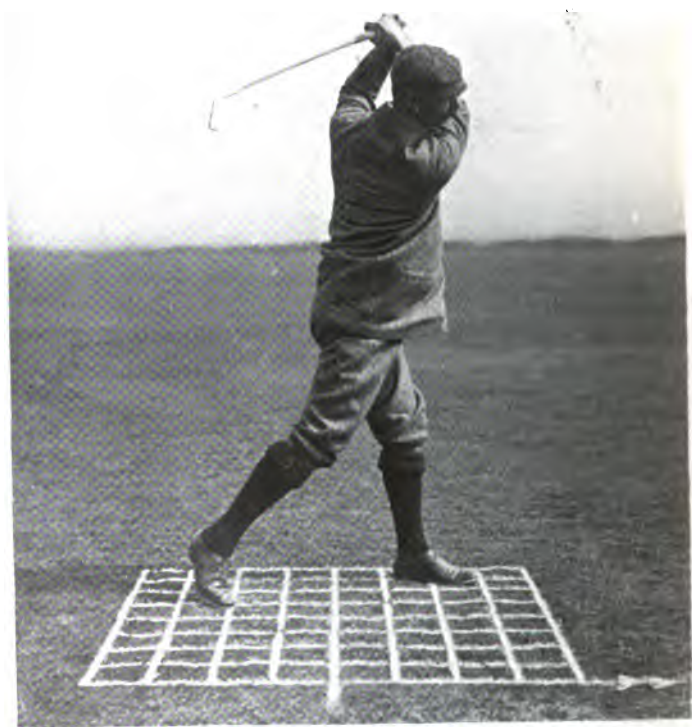


PLATE NO. VII  
J. BALL, JUNR.

**FINISH  
WITH CLEEK**



PLATE NO. VIII  
J. BALL, JUNR.

ADDRESS  
AND STANCE  
PUSH CLEEK



PLATE NO. IX  
J. BALL, JUNR.

TOP OF STROKE  
PUSH CLEEK



PLATE NO. X  
J. BALL, JUNR.

FINISH  
PUSH CLEEK



PLATE NO. XI  
J. BALL, JUNR.

ADDRESS  
AND STANCE  
MASHIE





PLATE No. XII  
J. BALL, JUNR.

TOP OF STROKE  
MASHIE



PLATE NO. XIII  
J. BALL, JUNR.

**FINISH  
MASHIE**

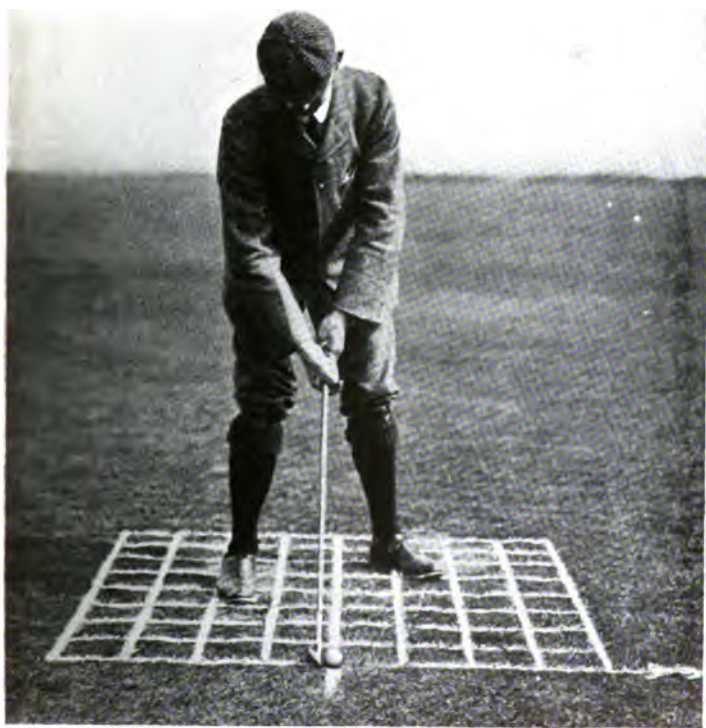


PLATE No. XIV  
J. BALL, JUNR.

ADDRESS  
AND STANCE  
SHORT MASHIE



PLATE NO. XV  
J. BALL, JUNR.

TOP OF STROKE  
SHORT MASHIE



PLATE NO. XVI  
J. BALL, JUNR.

FINISH  
SHORT MASHIE



PLATE NO. XVII  
J. BALL, JUNR.

A FINISH



PLATE NO. XVIII  
J. BALL, JUNR.

A CHARACTERISTIC  
FINISH WITH DRIVER



PLATE No. XIX  
J. BALL, JUNR.

**BUNKERED  
BUT WELL OUT!**



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PLATE No. 1  
H. G. HUTCHINSON

ADDRESS  
AND STANCE  
WITH DRIVER

## MR. HORACE G. HUTCHINSON

By H. H. HILTON .

AMATEUR CHAMPION, 1886 and 1887.

ALSO RUNNER UP, 1903.

Born: London, May 16th, 1859.

Weight, 12 stone 7lbs. Height, 5 feet 11½ inches.

IF there is one player more than another who may be said to have a distinctive style of his own, it is Mr. Horace Hutchinson; I have never seen any player whose swing has any *striking* resemblance to that of the Golfing pilgrim; not even perhaps the *slightest* resemblance, if the swing be considered as a whole. For some time I must acknowledge that I considered that the swing of Mr. Eric Hambro had certain characteristics which were also to be found in that of Mr. Hutchinson, but on close inspection this spring at Muirfield I came to the conclusion that the resemblance was very slight indeed, being almost confined to a rather excessive bending in of the right knee when at the top of the swing. The interest in Mr. Hutchinson's swing is in its complications; on the upward swing two or three separate actions all seem to be performed rather slowly, with an almost perceptible "hang" between each action,

and it is probably this slight hang which enables him to keep such a wonderful mastery over the club.

But to turn to the illustrations, it will be seen that Mr. Hutchinson plays very decidedly off the left leg. Not only is the ball placed almost opposite the left foot,—the distance between the ball and the left heel is barely six inches,—but the left leg is more forward than the right. This is the only case in the series in which this is shown, all the other players having the right more forward than the left, in a greater or lesser degree. At the top of the swing it will be seen that the club is taken far beyond the horizontal; but the most interesting feature is the slackness of the knees, particularly the right one. In the case of most players there is a certain rigidity of the right leg, when at the top of the swing,—Mr. John Graham, Junr. is most remarkable in this respect,—but Mr. Hutchinson's knee is comparatively slack, possibly due to his slow backward swing.

As a matter of curiosity let us glance at a second photograph of Mr. Hutchinson at the top of the swing, Plate No. III, which is a back view; it is interesting in more ways than one, for in the first instance where is the right elbow? Not above the head as one would anticipate by the worthy author's teaching in the Badminton Series, but almost level with the shoulder, with the right forearm in a horizontal position. How to account for this I cannot say, except that it may be that during recent years Mr. Hutchinson has adopted a more horizontal swing of the club. Again this photograph is interest-

ing in that it shows the position of the hands on the club : note that the forefinger of the left hand is off the club. In this respect I may draw attention to the writer's grip, see Plate No. I (Hilton Series) ; this will be seen to be very similar with the left hand. However, another remarkable feature is the change of the position of the hands from the address to the finish of the swing. In the grip preparatory to swinging, the hands appear comparatively wide apart (see Plate No. I), at the top of the swing they have drawn slightly closer together (see Plate No. III), but at the finish there seems quite a serious argument proceeding between the fingers of the two hands as to which shall have possession of the club—somewhat as if two crabs were having a heated discussion as to supremacy. No player living has a finer touch than Mr. Hutchinson, no one a more complete command of the club ; and he can allow himself these little peculiarities which would be the certain undoing of nine out of ten players. As regards the iron clubs, the stance with the cleek is completely different from that with the wooden club, as he stands well forward to the ball, taking it off the right leg with the right shoulder not nearly so much down. This is much as the majority of players do, but the variance in the position between the stance with the wooden and that with the iron club is most marked.

In the case of Mr. Hutchinson at the top of the swing, the position is much like that with the wooden club, whilst at the finish the hands are farther round the neck, contrary to the practice of the majority ; but Mr. Hutchinson is a very loose and free swinger,

and swings with all clubs very much alike, and the forward stance to the ball with the iron club will account for the freer follow through, particularly as the movement of the legs is almost exactly similar.

In the three-quarter iron shot there is again the same freedom of swing to be seen, both in the backward swing and the follow through, and he would appear to be somewhat unique in this respect, as with nearly all players there is generally a little stiffening of the wrists and forearm in all iron shots.

Finally, Mr. Hutchinson, as I have said before, possesses quite a style of his own. The swing of the body would appear to be the same with all clubs, and he would seem to gauge the class of stroke he wishes to play by manipulation with the fingers and hands. What a master he is with those hands of his! surely there are none quite so deft. Nature did not gift him with a style easy to evolve—far from it—but science came to his aid, and nature's shortcomings were overcome.



PLATE No. II  
H. G. HUTCHINSON

TOP OF SWING  
WITH DRIVER



PLATE NO. III  
H. G. HUTCHINSON

TOP OF SWING  
(ANOTHER VIEW)  
SHOWING POSITION  
OF RIGHT ELBOW





PLATE No. IV  
H. G. HUTCHINSON

FINISH  
WITH DRIVER



PLATE No. XIX  
J. BALL, JUNR.

**BUNKERED  
BUT WELL OUT!**

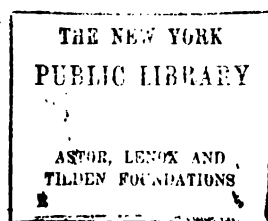




PLATE NO. VII  
H. G. HUTCHINSON

TOP OF STROKE  
WITH CLEEK



PLATE No. VIII  
H. G. HUTCHINSON

FINISH  
WITH CLEEK



PLATE NO. IX  
H. G. HUTCHINSON

TOP OF STROKE  
WITH IRON



PLATE No. X  
H. G. HUTCHINSON

FINISH  
WITH IRON



PLATE NO. XI  
H. G. HUTCHINSON

FINISH  
OF MASHIE





PLATE No. XII  
H. G. HUTCHINSON

TOP OF SWING  
WITH DRIVER  
ANOTHER VIEW



PLATE NO. I  
J. E. LAIDLAY

ADDRESS  
AND STANCE (OPEN)  
WITH DRIVER

## MR. J. E. LAIDLAY

By H. H. HILTON

AMATEUR CHAMPION, 1889 and 1891.

Also RUNNER UP, 1888 and 1890.

Born : Haddingtonshire, N.B., November 5th, 1860.

Weight, 11 stone 3lbs. Height, 5 feet 8 $\frac{3}{4}$  inches.

MR. LAIDLAY has made my task a little difficult in that he has supplied varieties of stance, but these very varieties make the task all the more interesting. In the first instance—the Drive—we have the address to the ball with the open stance. Now Mr. Laidlay is generally considered what is termed a left leg player, that is, he plays all his strokes with the ball nearly opposite the left foot ; but it has struck me that in recent years he has altered slightly his position to the ball, bringing it a little more towards the centre, in other words he is not quite so much a left leg player as he was. Mr. Ball has brought the ball from the right leg towards the centre, whilst Mr. Laidlay has brought the ball from the left leg towards the centre ; but perhaps the alteration in the case of Mr. Ball is much greater than in the case of Mr. Laidlay, his great rival in the

early days of the amateur championship contests. Mr. Laidlay still plays very much off the left leg, as the photograph proves (Plate No. IV), for the ball is more than six inches behind the centre of the left foot. The two photographs (Plate Nos. II & V) are particularly interesting, as they show the difference in the swing when he stands open to the ball, and when he stands square to it ; in the latter there is infinitely more body action and the swing is more horizontal, with the result that the hands are more round the neck ; whilst in the former case, which is a Brassey shot, they are well clear of the neck, and it is evidently a more vertical swing. Note the position of the legs in the two photographs, in No. V representing the play off the left leg, the knee of that member is much more bent than in the case of the open stance (No. II). When Mr. Laidlay uses an iron club, he, like most golfers, stands a little more forward to the ball ; and it would also rather appear that his stance is just a little bit wider ; this is rather peculiar, as the majority of players bring their feet closer together for an iron than for a wooden club, simply for the reason that an iron club is not swung as easily as that made of wood, the stroke with the former being more of a smart blow from the wrists.



PLATE NO. II.  
J. E. LAIDLAY

TOP OF SWING  
WITH DRIVER  
OPEN STANCE



PLATE No. III  
J. E. LAIDLAY

**FINISH  
WITH DRIVER  
OPEN STANCE**



PLATE No. IV  
J. E. LAIDLAY

ADDRESS  
AND STANCE  
PLAYING OFF LEFT LEG



PLATE NO. V  
J. E. LAIDLAY

TOP OF SWING  
PLAYING OFF LEFT LEG





PLATE NO. VI  
J. E. LAIDLAY

FINISH  
PLAYING OFF LEFT LEG



PLATE No VII  
J. E. LAIDLAY

ADDRESS  
AND STANCE  
WITH IRON



PLATE NO. VIII  
J. E. LAIDLAY

TOP OF STROKE  
WITH IRON



PLATE NO. IX  
J. E. LAIDLAY

FINISH  
WITH IRON



PLATE No. X  
J. E. LAIDLAY

TOP OF STROKE  
HALF IRON



PLATE NO. XI  
J. F. LAIDLAY

**FINISH  
HALF IRON**

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PLATE NO. I  
R. MAXWELL

ADDRESS  
AND STANCE  
WITH DRIVER



# MR. ROBERT MAXWELL

By H. H. HILTON

AMATEUR CHAMPION, 1903.

It would be almost impossible to imagine a player whose style offers a greater contradiction to the orthodox ideal than Mr. Robert Maxwell, but he is a man who is not built on lines which lend themselves to freedom and elegance. Nature has formed him with massive proportions, and his style of play is just as forcible and powerful as his physique would suggest. Like many other players of renown he has worked out his own salvation, and worked it out in a manner which has produced wonderful results ; for it would be idle to say that nature has blessed him with an elegant style, it is rather a very able combination of force and accuracy, a blend which is always useful. Looking at photograph No. 1, it can be seen that Mr. Maxwell has a distinctly open stance, with the right shoulder well down, and the right hand well under, the thumb of the right hand being right down the shaft of the club ; there is a slight similarity in his grip to that of the two Vardons, but they take the club up vertically, whilst Mr. Maxwell's swing is decidedly horizontal, in fact, I

cannot think of a player whose swing is more so than the present amateur champion. The photograph (Plate No. II) shows Mr. Maxwell at the top of his swing ; it appears to me that he has taken the club back just a little bit farther than is his wont, or perhaps it would be better to say a little bit higher, as the arms are always well away from the body ; this is always the case in a three-quarter swing, and there can be little doubt that Mr. Maxwell belongs to the class of three-quarter swingers. In the upward swing the head of the club travels sufficiently far, as he ably proves, to obtain the necessary power.

Photograph No. III is merely interesting from the fact that Mr. Beldam holds the opinion that it more truly represents Mr. Maxwell's swing than photograph No. II does ; by the bend in the shaft of the club it is very evident that the shutter was manipulated just a little bit late, and the club is depicted on the downward swing ; and, what is more, he is evidently playing with a different club than that used in No. II photograph, for not only is he standing more forward to the ball, but in addition is evidently not hitting quite so hard, but we know he can hit very hard indeed.

The follow through is not a really good sample of Mr. Maxwell's finish as it is too much in repose, and there is a lack of that forceful energy which can be seen in the finish with the iron club. In the position for the address with this club there is a very decided similarity to the position with the wooden club, but the stance is a little bit more open, the right shoulder more down, the right elbow lower, and more into the side. As I have mentioned before there is a great similarity in the

manner in which players swing with every class of club, but in the case of Mr. Maxwell it is most marked.

The position of each club at the top of the swing is almost identical, whether wooden or iron clubs are being used ; a peculiar feature, however, is that the swing with the mashie is much more like that with the wooden club, than that with the driving iron.

MR. R. MAXWELL



PLATE NO. II  
R. MAXWELL.

TOP OF SWING  
WITH DRIVER



PLATE No. III  
R. MAXWELL

COMMENCING  
DOWNWARD SWING



PLATE NO. IV  
R. MAXWELL

FINISH  
WITH DRIVER



PLATE No. V  
R. MAXWELL

ADDRESS  
AND STANCE  
WITH IRON





PLATE NO. VI  
R. MAXWELL

TOP OF STROKE  
WITH IRON



PLATE No. VII  
R. MAXWELL

FINISH  
WITH IRON



PLATE No. VIII  
R. MAXWELL.

ADDRESS  
AND STANCE  
WITH MASHIE



PLATE NO. IX  
R. MAXWELL

TOP OF STROKE  
WITH MASHIE



PLATE No. X  
R. MAXWELL

FINISH  
WITH MASHIE



PLATE NO. I  
L. BALFOUR MELVILLE

ADDRESS  
AND STANCE  
WITH DRIVE

# MR. LESLIE BALFOUR MELVILLE

By H. H. HILTON

AMATEUR CHAMPION, 1895.

And RUNNER UP, 1889.

Born : Edinburgh, March 9th, 1854.

Weight, 12 stone 3lbs. Height, 5 feet 8½ inches.

MR. LESLIE BALFOUR MELVILLE is interesting in that he is often held up as a model on which the young player should work, and there is certainly much in his style which commends itself, as few players have a truer swing of the club, and the way his arms follow through as nearly as possible in the intended line of the flight of the ball is founded on most excellent principles.

In the first instance, in the drive, he stands almost square to the ball, taking *it* slightly off the right foot, much in the position which the generality of golfers adopt with their iron clubs ; the balance of the body is comparatively forward, with a certain rigidity at the top of the swing ; this is a marked feature of his style, but Mr. Melville is of sturdy build and is possessed of a physique which does not lend itself to lissomeness. At the finish there is more freedom, and

if one compares this photograph with that of Mr. Fergusson it will be noticed that the position of the feet is almost identical. This is remarkable in that their styles cannot be said to be much alike ; still it is significant that as boys they were contemporaries at St. Andrews, and there is much in unconscious imitation.

At the top of the swing with an iron club, the rigidity of muscle is very apparent as the club is nearer a vertical position than a horizontal one ; but at the finish we find the same accurate follow through, straight in the line of the intending flight of the ball, and this follow through always indicates a firm stance and a comparatively restricted movement in the lower parts of the body. It is an excellent way in which to play any shot up to the hole with the wooden club, at least when that stroke is well within the compass of the player ; by trusting as much as possible to the arms and allowing them to follow through on the intended flight of the ball, it is infinitely easier to keep straight, than if the body be moved. Play all shots up to the hole within yourself, and trust to the follow through.

Again in the approach shot with a lofting iron Mr. Melville apparently plays with a comparatively stiff wrist, in fact, from the position of the club at the top of the swing it would rather appear as if he were playing a running up approach, but this is a peculiarity of his style, as he plays all his approaches with a stiff arm.





PLATE No. II  
L. BALFOUR MELVILLE

TOP OF SWING  
WITH DRIVER



PLATE No. III  
L. BALFOUR MELVILLE

FINISH  
WITH DRIVER



PLATE NO. IV  
L. BALFOUR MELVILLE

TOP OF STROKE  
WITH IRON



PLATE NO. V  
L. BALFOUR MELVILLE

**FINISH  
OF IRON**



PLATE NO. VI  
L. BALFOUR MELVILLE

TOP OF STROKE  
THREE-QUARTER  
MASHIE



PLATE NO. I  
S. MURE FERGUSSON

TOP OF SWING  
WITH DRIVER

## MR. S. MURE FERGUSON

By H. H. HILTON

RUNNER UP IN AMATEUR CHAMPIONSHIPS, 1894 and 1898.

Born : Perthshire, 1854.

Weight, 14 stone. Height, 5 feet 10½ inches.

MR. MURE FERGUSON is a player who stands with the ball placed nearer the left leg than the right, and in addition stands almost square to the ball. It is a stance much like that of Mr. de Zoete. A peculiarity of his position at the top of the swing is, that the right leg is nothing like so rigid as in the case of most players, the balance being thrown unresistingly on to that member. It is a loose balance, the freedom of which can be seen by the finish of the swing, as Mr. Ferguson comes through in magnificent fashion.

On the upward swing Mr. Ferguson always appears to take the club up in a most leisurely and deliberate fashion, and maintains this leisurely method at the beginning of the downward swing ; in fact he always appears to be swinging slowly and well within himself, and this probably accounts for the fine free action of the body when following through ; but by the length

of ball he drives it is manifest that the club-head must be travelling fast when it reaches the ball.

The remaining two photographs represent Mr. Fergusson playing a stroke which is almost peculiarly his own, viz. : a push shot with the forearm, with the wrists comparatively stiff.

Many men play this push shot, but they do not play it like Mr. Fergusson, as they all swing the club farther back and use a slightly slacker wrist.

I have never seen any player swing so short as Mr. Fergusson does when playing this stroke, but the distance he obtains is almost incredible, and at Muirfield I saw him playing this shot with a spring-faced club and obtaining distances to reach which I would have been compelled to use a wooden club. But notwithstanding that he holds the wrists very stiffly, it is nevertheless evident that his freedom is in no way restricted thereby, as at the finish of the swing the club is through almost as far as with the wooden club ; and this forces me to the conclusion that the great secret of his success lies in his body swing, which is beautifully timed and free.





PLATE No. II  
S. MURE FERGUSSON

FINISH  
WITH DRIVER

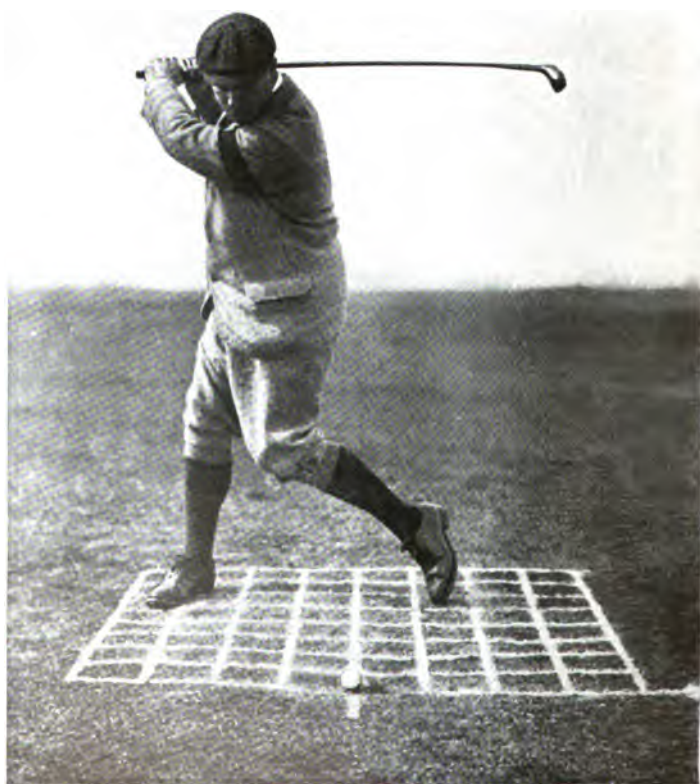


PLATE NO. 1  
J. L. LOW

TOP OF SWING  
WITH DRIVER

## MR. JOHN L. LOW

BY H. H. HILTON

RUNNER-UP AMATEUR CHAMPIONSHIP, 1901.

Born : Perthshire, N.B., December 8, 1869.

Weight, 13 stone. Height, 5 feet 9 inches.

To me there always seems a lack of cohesion in the swing of Mr. Low, the body and the arms do not seem to be working together as they should do, the club proceeds on the upward journey in a rather disjointed manner, and the action of the body is far too slack ; this is only an impression and it may not actually be so.

But when Mr. Low fails it is invariably in his long game ; he has every stroke in the game except long and accurate driving ; and his little failings in this respect make his subsequent work up to the hole more difficult than it should be. But unfortunately in his case the photographs, owing to an accident, are few, and show us little. At the top of the swing with the wooden club the position is delightfully orthodox, but the left leg is very much turned in, and at the finish of the swing there is exceptional freedom, rather denoting the

slackness I have mentioned. With his iron club at the top of the swing, the position is much as with the wooden club, but at the top of the swing with the pitching mashie there is a very decided firmness in his methods, quite in contrast to his long club play.

There is, however, one stroke in his game which I should much like just to touch upon. It is the half run and pitch with a medium iron; the stroke being played with what is termed a rising club, that is, the club face strikes the ball just below the centre as the club is rising on the upward journey. It is quite a classical stroke, played successfully by few, and by none better than Mr. J. E. Laidlay and Mr. John L. Low.



PLATE No. II  
J. L. Low

FINISH  
WITH DRIVER



PLATE No. III  
J. L. Low

TOP OF STROKE  
WITH IRON



PLATE NO. IV  
J. L. Low

TOP OF STROKE  
PITCHING MASHIE



PLATE NO. 1  
E. BLACKWELL

ADDRESS  
AND STANCE  
WITH DRIVER



## MR. EDWARD BLACKWELL

By H. H. HILTON

Born: July 21st, 1866.

Weight, 14 stone 9lbs. Height, 6 feet.

THERE is a business-like air in the manner in which Mr. Blackwell stands to the ball, and that something has got to happen is plainly written in the pose. The position of the figure is emblematic of strength and determination, and there are few finer sights in golf than Mr. Blackwell hitting his ball off the centre of the club. One spectator at Muirfield earnestly remarked, "I would give that man a sovereign an hour just to go out and drive for my benefit, it is simply glorious, he puts his head into it, he puts his shoulders into it, he puts his back into it, his hips, his legs, and his feet, and, by Jove! his teeth and his eyebrows; he ought to drive." And there is much that is true in this, but this is a digression, and we must turn to style and the attendant aid of photography. In the first instance it will be noticed that the feet, as in the case of Mr. Scott, are close together, from heel to heel, barely 18 inches and there is an additional similarity in that the right shoulder is well down. The position showing the club

at the top of the swing does not appear to me to quite represent Mr. Blackwell's swing. There is a slight lack of life in the photograph, and since no one would accuse Mr. Blackwell of a lifeless swing, possibly he has unconsciously hung a little, in order to help the photographer ; but from my experience of Mr. Beldam there was no necessity to do so, as there are few that I have met who understand as he does the art of instantaneous photography. Turning to that depicting the finish of the swing with a wooden club, it is quite characteristic of Mr. Blackwell's finish, though probably not fully suggesting the furious attitude necessitated by the tremendous power of his stroke ; but in comparing the photographs representing the top and finish of the swing, a peculiar feature is noticeable, and that is that he has completely altered the position of his feet, as they are *pointing* directly in the line of the intended flight of the ball. All golfers with a true swing do this more or less, but it is most marked in the case of Mr. Blackwell, and it surely tends to prove how in wooden club play much depends upon the action of the feet.

I have always noticed that Mr. Blackwell obtains tremendous impetus from his feet, much as Braid does, but that is a peculiarity of all who swing as quickly as these two. As in the case of others, the position at the top of the swing with the iron is much the same as that with wooden clubs ; but his right foot is brought just a little bit more forward, whilst it will be noticed that in the stance with this club, he stands with the feet closer together, and moreover more forward to the ball.



PLATE No. II  
E. BLACKWELL

TOP OF SWING  
WITH DRIVER



PLATE N<sup>o</sup>. III  
E. BLACKWELL

FINISH  
WITH DRIVER



PLATE No. IV  
E. BLACKWELL

TOP OF SWING  
ANOTHER VIEW



PLATE NO. V.  
E. BLACKWELL

FINISHING



PLATE NO. VI  
E. BLACKWELL

ADDRESS  
AND STANCE  
WITH CLEEK



PLATE NO. VII  
E. BLACKWELL.

TOP OF STROKE  
WITH CLEEK





PLATE NO. VIII  
E. BLACKWELL

FINISH  
WITH CLEEK



PLATE NO. IX  
E. BLACKWELL

FINISHING  
BALL IN FLIGHT

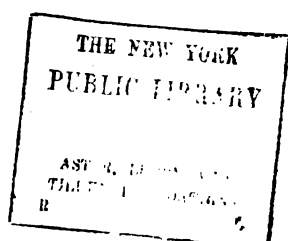




PLATE NO. I  
HON. O. SCOTT

TOP OF SWING  
WITH DRIVER

## HON. OSMUND SCOTT

By H. H. HILTON

Born : March 24th, 1876.

Weight, 10 stone 7lbs. Height, 5 feet 9½ inches.

Now we come to a player whom many consider is gifted by nature with the most taking and beautiful style in the kingdom of Golf, and in this opinion I decidedly concur, for to see the Hon. Osmund Scott hitting hard with his wooden clubs is a veritable pleasure ; it is a glorious mixture of ease, elegance, and delightful timing ; and how he can drive with those “ fishing rods ” ! Some of the feats he accomplished at the late championship at Muirfield were really prodigious ;—he actually drove clean past the ninth green from the tee, carrying the pot bunker in the centre of the course ; the carry itself must have been 250 yards, and the full length of the drive nearly 350.

It is said that when he is playing with Mr. Edward Blackwell, he is consistently out-driven, but I must say I have never seen the St. Andrews player drive a ball quite as far as the one Mr. Scott did at the ninth hole at Muirfield.

In the first instance it may be mentioned that Mr. Scott uses indiarubber grips on the handles of his clubs, and wears gloves of a comparatively thick texture, but fitting very loosely on the hand. Whether this combination is an aid to length I cannot say, but on the other hand, if it is, there is a corresponding drawback in the fact that it destroys the delicate touch which I think is necessary in the art of approaching.

But to turn to the photographs it will be seen that Mr. Scott stands with the feet close together, there being barely more than a space of fifteen inches between heel and heel, whilst in the case of some players there is a distance of more than two feet between heel and heel—as, for instance, Mr. Fowler who, however, is above the average height. Other noticeable features in the stance of Mr. Scott are, that the ball is placed nearly opposite the left heel, and that he stands almost square to the ball, the left foot being but the slightest shade behind the right ; the inference of all this being, that he may be considered a player who plays off the left leg. At the top of the swing his club is taken very far back, farther than any other player in this series, and it is very evident that he pays little attention to the prevailing habit of shortening the backward swing ; his swing might be termed a typical St. Andrews swing, though, as a matter of fact, he was initiated into the mysteries of the game at Westward Ho !

The follow through is just as full of dash as the upward swing, in fact by the appearance of the left foot it would seem that he has a slight difficulty in retaining his balance, but as his foot is much the same in the finish with every club, this cannot be so. The finish

with the cleek and driving mashie are much the same as with the driver, except that it is not quite so far through, which is only natural.

The top of the swing with the driving mashie exhibits the same kind of freedom, the club being almost as far round as in the case of the wooden club. Much as I admire the freedom I cannot say that I agree with the principle ; with such an abnormally long swing there is of necessity a slight lack of control (particularly as regards judgment of distances) and nearly all the best iron players keep the body firm, and trust to the arms and wrists.

HON. O. SCOTT





PLATE No. II  
HON. O. SCOTT

FINISH  
WITH DRIVER



PLATE NO. III  
HON. O. SCOTT

FINISH  
WITH CLEEK



PLATE No IV  
HON. O. SCOTT

FINISH  
WITH IRON

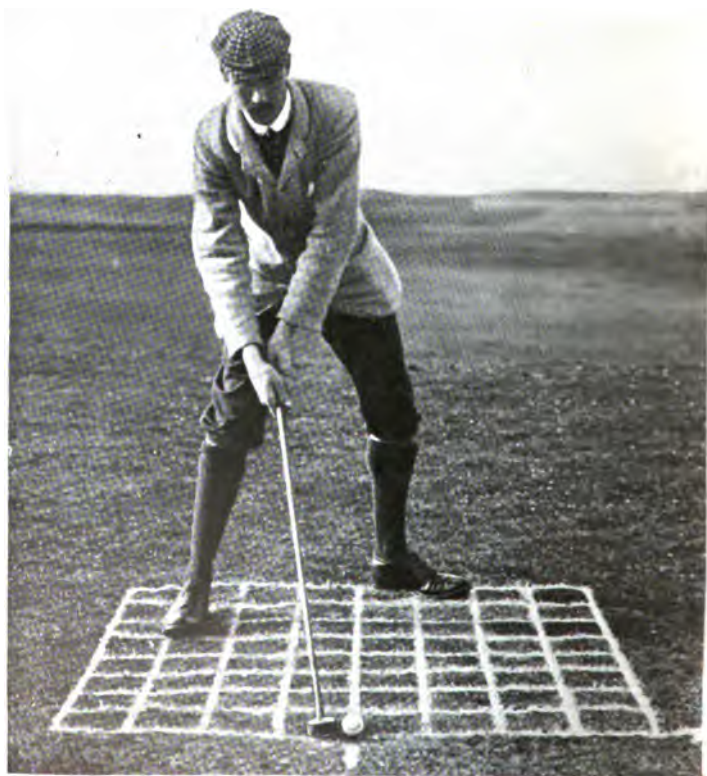


PLATE No. V  
HON O. SCOTT

TOP OF STROKE  
DRIVING MASHIE

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ASTOR, LENOX AND  
TILDEN FOUNDATIONS



**PLATE No. I**  
**J. GRAHAM, JUNR.**

**ADDRESS  
AND STANCE  
WITH DRIVER**

## MR. J. GRAHAM, JUNR.

By H. H. HILTON

Born : Liverpool, April 3rd, 1877.

Weight, 10 stone 5lbs. Height, 5 feet 10½ inches.

MR. GRAHAM is an interesting subject, in that he differs greatly in style from other players. To begin with he adopts a very open stance, the left leg being about fifteen inches behind the right ; on the other hand, the ball is placed almost in a line with the left heel ; this produces a very peculiar contradiction in style : from the position of the ball the play would naturally be off the left leg, but actually all the power comes from the right leg. Mr. Graham, however, is a man of peculiar physique ; he possesses a lithe and supple frame with long legs and arms ; the reach thus obtained has been well utilised, with the result that he is a consistently long driver.

From the extreme openness of his stance, it would almost appear that his left side was paralysed ; but on closer inspection it will be seen that it is not so wide as to spoil the follow through ; there is a subtle bend in the left knee which suggests that the leg is at least



doing its fair share, and this is proved by the photograph, Plate No. III, the "finish of drive," for notwithstanding a certain rigidity of the left leg, he has nevertheless come well through.

Again turning back to photograph No. I, it will be seen that Mr. Graham holds his hands in rather a peculiar position, a position which does not look at all natural; this, however, is due to a habit he has of turning the right wrist in, just preparatory to taking up the club; this bends the wrist over, and not only does it help to keep the wrist slack—and this slackness of wrist is a great feature of Mr. Graham's style—but in addition it helps him to obtain impetus. Possibly many have noticed that nearly all golfers have some peculiar action just preparatory to taking up the club, it may be a slight spring on the feet, or a movement of the balance from one foot to the other. Mr. Graham not only has this latter action to a rather marked degree, but in addition has also this turning in of the right wrist.

The position at the top of the swing shows Mr. Graham as being a disciple of what is termed the "headsman class," that is, the club is taken over the head and not round the shoulder, and what is more it is taken very high over the head, with the result that the left arm is abnormally straight and rigid. In the finish he comes well through, but it will be noticed that the left leg is very rigid, this being no doubt due to the exceptionally open stance.

With an iron club the position is much more in repose than with the wooden club, in fact there is a greater difference in the stances of Mr. Graham, when



respectively using wood and iron clubs, than in the case of any other player in the series.

He is standing much nearer to the ball ; the balance is not nearly so much on the right leg, and it can readily be seen that he is playing more within himself. By the position at the end of the swing he does not so much trust to the long sweep of the arms as to greater flexibility of wrist ; for all that, his swing with iron clubs is comparatively quite as long as that with his wooden clubs.

MR. J. GRAHAM, JUNR.



PLATE No. II  
J. GRAHAM, JUNR.

TOP OF SWING  
WITH DRIVER



PLATE NO. III  
J. GRAHAM, JUNR.

FINISH  
WITH DRIVER



PLATE NO. IV  
J. GRAHAM, JUNR.

ADDRESS  
AND STANCE  
WITH IRON



PLATE NO. V  
J. GRAHAM, JUNR.

FINISH  
WITH IRON



PLATE NO. VI  
J. GRAHAM, JUNE

TOP OF STROKE  
APPROACH



PLATE NO. I  
H. W. DE ZOETE

TOP OF SWING  
WITH DRIVER



## MR. H. W. DE ZOETE

By H. H. HILTON

Born : Bromley, Kent, February 13th, 1877.

Weight, 13 stone 3lbs. Height, 6 feet 0½ inch.

I WATCHED Mr. de Zoete play for the first time at Muirfield and the present photographs have considerably surprised me : from casual observation I had no idea that in the backward swing he took the clubs back beyond the horizontal position, but the eye is constantly deceived as to the length of swing, for instantaneous photography shows that nine out of ten golfers swing farther than they appear to. It is evident, however, that Mr. de Zoete plays off the left leg : he stands almost square to the ball with a decidedly wide stance (from heel to heel it must be over two feet), but he sits well down to the ball, especially so for so tall a man. With the iron clubs the position is much the same as that with wooden clubs, with the exception that, as in the case of other players, the balance is further forward.

MR. H. W. DE ZOETE



PLATE No. II  
H. W. DE ZOËTF

FINISH  
WITH DRIVER

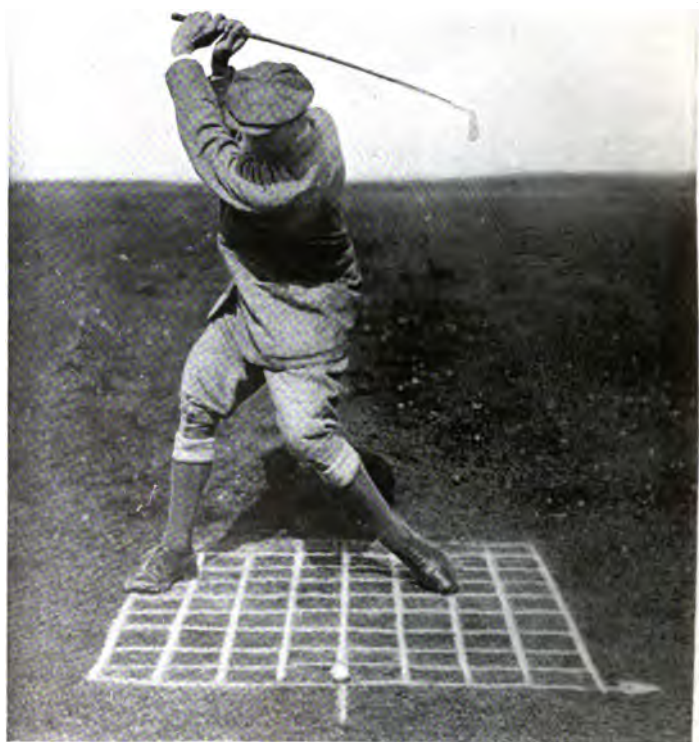


PLATE No. III  
H. W. DE ZOETE

TOP OF STROKE  
WITH CLEEK



PLATE NO. IV  
H. W. DE ZOETE

FINISH  
WITH IRON



PLATE NO. I  
S. H. FRY

ADDRESS  
AND STANCE  
WITH DRIVER

## MR. SIDNEY H. FRY

By H. H. HILTON

RUNNER-UP, AMATEUR CHAMPIONSHIP, 1902.

Born: Liverpool, January 26th, 1869.

Weight, 11 stone. Height, 5 feet 11 inches.

MR. FRY is always an interesting personality in golf, as he is a man who has worked his way up from the bottom rung of the ladder of golf to very near the top, and it is probably as much due to determination as to inherent ability in the mastery of games that he has brought his game to such a state of perfection.

It cannot be said that he is blessed with a good style, much less an elegant one, but "handsome is as handsome does" is once again applicable, and Mr. Fry quite acts up to the latter part of this saying. In the first instance, his stance is quite orthodox, if a little bit stiff, but it is the position of the hands which calls for attention.

Although it is very evident that the right hand has complete command of the club, the peculiar grip may be due to the fact that the third and fourth fingers are drawn into

the palm of the hand, through an affection of the sinews, called, I believe, a "drawn" sinew; considering this, it is always a mystery to me how Mr. Fry swings the club as freely as he does. But notwithstanding these drawbacks he gets the club on the backward swing quite to the horizontal position, and it will be noticed that the right hand is still in command, whilst the position of the feet and legs suggests a slight lack of freedom below; the swing, however, is freer than seemed probable from the address to the ball.

The photograph of the follow through is not altogether satisfactory: the club-head has disappeared, being just off the plate; possibly Mr. Beldam was standing just a little bit too near his subject, or it may be that he did not realise the range of the "fishing rod" aided by Mr. Fry's follow through with his arms; but it is an interesting photograph in the sense that it shows what a player can do with his arms alone, without the aid of body action. It is an arm swing, and, moreover, a right arm swing, and the great peculiarity of it is that whilst the majority of players who favour their right arm invariably swing vertically, the arc of Mr. Fry's swing is markedly horizontal.

If there is one shot above another which has helped Mr. Fry to attain his many successes, it is the half run and pitch shot with his jigger, and I have never seen any player who can play the stroke quite as effectively as he can. In the accompanying illustrations of this stroke it will be seen that he stands well forward to the ball, with the hands well in front; the swing back is comparatively short, but the follow through is more like a stroke with a driving iron, and in this respect bears



a resemblance to the famous "push" shot of Mr. Fergusson, which, however, is a much longer stroke. The running approach is essentially a right hand stroke, and it is probable that Mr. Fry's peculiarities of style have materially aided him in this department of the game, and have enabled him to make this stroke his mainstay.

MR. S. H. FRY



PLATE No II  
S. H. FRY

TOP OF SWING  
WITH DRIVER



PLATE NO. III  
S. H. FRY

FINISH  
WITH DRIVER



PLATE No. IV  
S. H. FRY

ADDRESS  
AND STANCE  
WITH IRON FOR  
PITCH AND RUN



PLATE NO. V  
S. H. FRY

TOP OF STROKE  
PITCH AND RUN  
WITH IRON



PLATE NO. VI  
S. H. FRY

FINISH  
PITCH AND RUN  
WITH IRON



PLATE NO. I  
G. F. SMITH

ADDRESS  
AND STANCE  
WITH DRIVER



## MR. GEORGE F. SMITH

By H. H. HILTON

Born : Bolton, Lancashire, April 5th, 1860.

Weight, 13 stone 7lbs. Height, 6 feet.

OWING no doubt to the fact that the number of photographs must be somewhat limited, there is not a very complete series of Mr. G. F. Smith, a player who is a wonderful example of what can be done in the game of golf by assiduous care and practice, backed up by a natural gift of observation. In contradistinction to Mr. Fry, I do not think that Mr. Smith had a varied experience of athletics previous to his introduction to golf, but this did not deter him from going deeply into the mysteries of the Royal and Ancient game at a very early age in his golfing career. It is said that for some considerable time he practised continuously with a captive ball so as to attain the true golfing swing and necessary action of the lower limbs, and his present style would tend to confirm this rumour. Although the swing is beautifully true it is a little lacking in verve, and there is missing that quick nip of the wrists which adds length to the drive.

The club-head travels at too uniform a pace all the way, but what he lacks in dash he ably compensates for by extreme accuracy, and there are few better players up to the hole than Mr. George Smith.

In the address he stands slightly open, with the ball towards the left foot. The feature of the address is the position of the right arm, which is well into the body and exceptionally low, and in this respect he is a model to all who commence late in life.

At the top of the swing the club slightly exceeds the horizontal position, whilst the hands are well away from the shoulder.

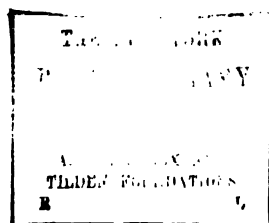
The swing with the cleek is much like that with the wooden club, the ball being relatively in the same position.

Mr. Smith does not stand as forward to the ball as most other players, but on looking at the follow through with the iron club, it will be seen that it bears a resemblance to his use of wooden clubs. Knowing him well, I know this to be true, as he seldom forces, and trusts almost entirely to the swing of the club. He has worked out the theory of the game to its very finest point, and is a great believer in accuracy, a belief justified by results. If every player would attempt to cut his coat according to the cloth at his command, as Mr. Smith has done, there would be many better golfers in the land.



PLATE No II  
G. F. SMITH

TOP OF SWING  
WITH DRIVER



## MR. CHARLES E. DICK

By H. H. HILTON

Born : Glasgow, March 13th, 1867.

Weight, 12 stone 10lbs. Height, 6 feet 0½ inch.

IN my opinion the style of Mr. Dick has altered considerably during recent years. When I first remember his play, he used a three-quarter swing, of a decidedly headsman type, but watching him at Muirfield I noticed that his swing was not only more horizontal, but, in addition, considerably longer, and personally I think that the alteration is a decided improvement. His driving at Muirfield certainly tended to confirm this opinion, as in the earlier stages of the Championship he was driving consistently long, and from what I know of his early game long driving was not his strong point. My knowledge of his game is not inconsiderable, as he was my opponent in the first match of importance I ever played, and that match was played some twenty years ago. But sound as his wooden club play always has been, I think it can safely be said that it is with iron clubs that he excels, as there are few cleaner or prettier iron

players than Mr. Dick. As a putter, he is a creature of moods, as if the necessary confidence is within him, he is much to be feared on the putting green, as Mr. Jno. Graham, Junr., had every reason to know at Muirfield ; still, he has his off days, and on these off days his work on the greens is just as indifferent as it is good when the necessary inspiration is there.



PLATE NO. I  
C. E. DICK

FINISH  
WITH DRIVER



PLATE NO. II  
C. E. DICK

FINISH  
WITH IRON





## MR. HORACE G. CASTLE

By H. H. HILTON

Born : Burgess Hill.

Weight, 10 stone. Height, 5 feet 11½ inches.

MR. HORACE CASTLE is a right hand player, a very decided right hand player, and this can readily be seen in the photographs. The peculiar feature of his style is that at the top of the swing the left knee appears to be bent more *out* and towards the ball, than *in* and towards the right leg. A curious bend of the knee made on the upward swing is responsible for this.

However, the quickness of his swing is plainly seen in the extraordinary tension of the muscles of both legs at the top of the swing.



PLATE No. I  
H. G. CASTLE

TOP OF SWING  
WITH DRIVER



PLATE NO. II  
H. G. CASTLE

FINISH  
WITH DRIVER



## MR. NORMAN F. HUNTER

By H. H. HILTON

Born : Edinburgh, March 1st, 1879.

Weight, 12 stone 4lbs. Height, 5 feet 11 inches.

LIKE all players who grip well under with the right hand Mr. Hunter takes the club on the backward swing beyond the average. The follow through is most remarkable, and quite abnormal, indeed, I have not seen any player bring the club quite so far through. To me the swing of Mr. Hunter always appears to bear a very decided resemblance to that of the late Lieut. Tait. The right hand grasps the club in the same way, and there is the same bending in of both knees on the upward swing. But in the case of Freddie Tait, the upward swing was slow and deliberate, whilst with Mr. Hunter it is just a little bit rapid and jerky ; but freedom and power are there.



PLATE NO. I  
N. F. HUNTER

TOP OF SWING  
WITH DRIVER



PLATE NO. II  
N. F. HUNTER

FINISH  
WITH DRIVER





PLATE No. III  
N. F. HUNTER

TOP OF STROKE  
LOFTING APPROACH



PLATE No. I  
W. H. FOWLER

ADDRESS  
AND STANCE  
WITH DRIVER

## MR. W. HERBERT FOWLER

By H. H. HILTON

Born: Tottenham, May 28th, 1856.

Weight, 14 stone 12lbs. Height, 6 feet  $3\frac{1}{4}$  inches.

MR. FOWLER is a golfer who could not find sufficient room on the four foot square which was considered to provide sufficient space for the most lengthy of mortals; but not only is Mr. Fowler much above the average height, but, in addition, uses a club much beyond the average length, and for this combination the space was just a little bit limited. In the first instance it will be noted that he has an abnormally wide stance; this may be owing to his height, as I believe that he closely approximates six feet four inches, but, strange to say, the tall men do not always have the widest stances. But there can be but little doubt that it is by his abnormal sweep of the club that Mr. Fowler obtains such a long ball. In addition to his height and the use of long and heavy clubs he has an unusually horizontal swing; and his long sweep at the ball is well backed up by excellent body action, as he always comes through with the stroke.

MR. W. H. FOWLER



PLATE NO. II  
W. H. FOWLER

TOP OF SWING  
WITH DRIVER



PLATE No. III  
W. H. FOWLER

FINISH  
WITH DRIVER



PLATE NO. IV  
W. H. FOWLER

FINISH OF  
RUNNING UP STROKE  
WITH IRON



**PLATE NO. I**  
**J. B. PEASE**

**FINISH**  
**WITH IRON**



## MR. J. B. PEASE

By H. H. HILTON

Born : Newcastle-on-Tyne, July 4th, 1869.

Weight, 10 stone 6lb. Height, 5 feet 9½ inches.

It is generally considered that Mr. Pease is a player who has only recently come to the front. It may be that there is some truth in this opinion, but to those who have been thoroughly conversant with first-class golf for the past eight or ten years, Mr. Pease has always been looked upon as a first-class exponent of the game ; and his performances at the Championship Meetings at Hoylake and Muirfield only confirmed this high opinion. He has a singularly neat and effective style, and is a pronounced example of the golfer who plays off the left leg. Standing almost square, he places the ball nearly opposite the left foot and habitually plays for a "pull" with all clubs, possibly more so than any other first class player living. His swing, whilst being comparatively short, is nevertheless sufficiently long to redeem it from the class which is termed "three-quarter." He imparts plenty of body action into the stroke, and, for a player of such slight physique, drives a very long ball. In some degree his style bears a resemblance to that of Mr. Laidlay.

## MR. BERNARD DARWIN

By H. H. HILTON

Born : Farnborough, Kent.

Weight, 11 stone 8lbs. Height, 6 feet.

THE photographs of Mr. Darwin represent a disciple of Taylor. It may be that he had evolved this method of keeping his eye on the spot from which the ball had just departed before Taylor issued his words of wisdom to the golfing world. As regards the series of photographs as representing amateur golf, he is apparently the only one who follows this golden rule, though, as with other principles, this may, I think, be carried too far.



PLATE No. I  
B. DARWIN

TOP OF STROKE  
MASHIE APPROACH



PLATE NO. 11  
B. DARWIN

FINISH  
MASHIE APPROACH



## MISS RHONA ADAIR

By H. H. HILTON

OPEN LADY CHAMPION, 1900 AND 1903.

IRISH CHAMPION, 1900, 1901, 1902, 1903.

PLAYERS of the fair sex present a more difficult problem to the student than "mere man," not on account of any failing in their general style, but merely from the obvious fact that the dictates of hereditary fashion preclude a sufficiently close diagnosis of their methods. But unlike most lady players, Miss Adair stands up to the ball in a manner quite worthy of any of the sterner sex. There is a determination and firmness in her address to the ball which is most fascinating to watch. Lady players, as a rule, appear to persuade the ball on its way; Miss Adair, on the contrary, avoids any such construction on her methods by hitting very hard indeed. Judging by the stance she is inclined to play off the left leg. The position of the club at the top of the swing denotes freedom, but it is not nearly as free as Miss Adair often swings, as on the present occasion the club is but little beyond the horizontal position, and I have an idea that the club

sometimes exceeds the horizontal position, as in the case of the Hon. O. Scott.

It is, though, of course possible that Miss Adair has shortened her backward swing of late. In addressing with an iron club it will be seen that Miss Adair follows the masculine precedent, as she stands much more forward to the ball with the balance more on the left foot. At the top of the swing the club reaches an almost ideal position, showing clearly both command and freedom. Both in this photograph and that representing the finish of the iron stroke the position could not be improved upon ; and for ease and elegance the photographs of Miss Adair rank with those of the Hon. Osmund Scott at the top and finish of his swing with wooden clubs.

Miss Adair holds the right hand well under, and I have an idea that she bends the left knee in considerably more than the average golfer ; but this is mere deduction !

**MISS RHONA ADAIR**





PLATE No. I  
MISS RHONA ADAIR

ADDRESS  
AND STANCE  
WITH DRIVER



PLATE No. II  
MISS RHONA ADAIR

TOP OF SWING  
WITH DRIVER



PLATE NO. III  
MISS RHONA ADAIR

FINISH  
WITH DRIVER



PLATE No. IV  
MISS RHONA ADAIR

ADDRESS  
AND STANCE  
WITH IRON



PLATE NO. V  
MISS RHONA ADAIR

TOP OF STROKE  
WITH IRON

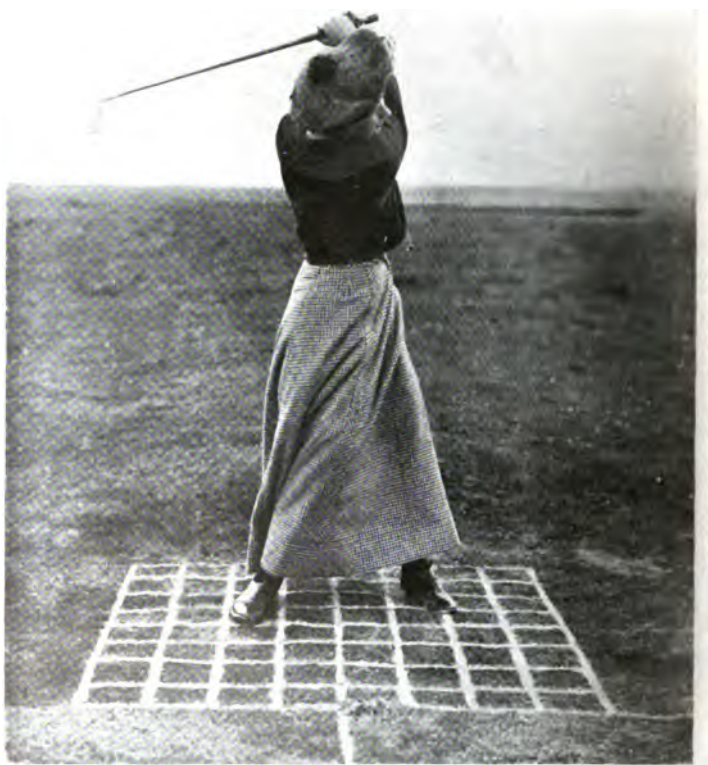


PLATE No. VI  
MISS RHONA ADAIR

FINISH  
WITH IRON



PLATE No. VII  
MISS REONA ACAIR

TOP OF STROKE  
WITH MASHIE



PLATE NO. VIII  
MISS FHONA ADAIR

FINISH  
WITH MASHIE





PLATE No. IX  
MISS RHONA ADAIR

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## PUTTING

By H. H. HILTON

PUTTING to me is always an interesting study, interesting in the fact that I have never been able to quite fathom its intricacies. It is said that it is the most telling portion of the game. I have no reason to disagree with this dictum, as the man who keeps on holing long putts is an adversary to be avoided ! It is also said that putting is the most scientific part of the game ; in this I cannot agree, for I think it that part of the game where chance comes in most of all, because the slightest bit of ill-fortune will cost the player one stroke. A missed putt, a miss possibly not due in any way to the fault of the player, may decide the issue of a match, and this match may mean a championship.

In treating the styles of the various players I have purposely omitted "putting," as in my opinion it is quite a department of its own. In some respects it has little in common with the rest of the game, and one will often find a man who has no idea of the game and how it should be played, running putts in from all parts of the green, whilst, *vice versa*, players are to be found who, though they have command of every stroke in the

game, are often hopelessly at sea on the greens. James Braid was a very notable example, and I believe at the Championship at St. Andrews in 1900 his marker nearly wept with vexation as the Romford man missed putt after putt; I remember meeting him coming in to the 16th hole, when Braid took three to hole out, from but a few yards from the hole, and he remarked "this putting is wicked, it is sinful, it has been going on all the way!" But James Braid is a better putter than he was. He has taken to an aluminium putter, and has realised the advantages of keeping his body still and not waving it about like a ship in a gale.

Another player who has the reputation of being a delinquent on the putting greens is Mr. John Ball, Junr., and in a manner it is a reputation well deserved, as no player living can miss a short putt by a wider margin than Mr. Ball! But at the longer distances he has a habit of being very deadly, as I have often found to my cost.

But let us wander away from the delinquents to those who have a reputation for holing more than an average number of missable putts, and the first that comes to my mind is Mr. John Low, one of the finest if not the very finest putter in the world of golf. It is not so much the many difficult putts that Mr. Low holes as the ease and grace with which he strikes the ball which appeals to me. The time and trouble he takes might become wearisome were the club in the hands of a less scientific putter than Mr. Low; but he above all players is justified in viewing and reviewing the possibilities in the lie of the ground, as he seldom fails to strike the ball as he intended to; and if he

does make an indifferent putt, it is invariably due to a miscalculation ; but Johnnie Low makes few of these.

Photography cannot possibly do full justice to Mr. Low as a putter ; still, it can be seen how delicately he holds the club : the left elbow is well away from the body, thus ensuring a free action of the wrists, which is essential in putting, and nearly all the consistently good putters I have come across keep the body comparatively firm when striking, and obtain the necessary momentum from the wrists.

Another good putter is Mr. Sidney Fry, but personally I hardly think he is quite as good a putter as rumour would have him to be. True it is that he possibly holes more long putts than any player living, but we all would hole a great many more of this class of putt had we but the pluck and determination to go for the back of the hole as Mr. Fry does—he is invariably past the hole even on the roughest of greens. As with Mr. Fry's long game, he plays the putt with his right hand, his stance is a little bit cramped, but this apparent stiffness in his position enables him to keep his body still. It will be seen that for the long approach putt he is standing much squarer to the ball and not crouching so much as when playing the short putt, the former position enabling him to use the wrists and arms more freely.

Mr. Horace Hutchinson can putt very well, he can also on occasion putt indifferently, but the average is distinctly good, and in addition his methods are good, as he trusts almost entirely to the action of the wrists, which are wonderfully free ; and it will be noticed that the left elbow is well away from the body, an

excellent model to follow, as it ensures the club-head being taken backwards and forwards on the intended line of the putt, and in this respect he is somewhat like Mr. Low.

Mr. Laidlay has quite a style of his own in the manipulation of all clubs, and his peculiarities of stance and position are quite marked when putting. Many players have peculiarities in their style of playing the long game which disappear when they take a putter in their hand, but with Mr. Laidlay it is not so. The Mr. Laidlay who is putting is the same Mr. Laidlay who drives and approaches. A peculiarity of his position is that the right shoulder is very much down, which would seem to suggest that he cuts across the ball when putting ; but from personal observation I do not think he does. Possibly the very forward position of the left elbow saves such an action, which action cannot be anything but a fault in putting.

I heard a well-known judge of the game once say that if he were in the position of having a five-foot putt to hole to win a match, and were granted the option of asking another player to hole it for him, he would have no hesitation in his selection, as he would ask Mr. Mure Fergusson. Whether this was meant as a tribute to his pluck or his putting ability I know not, possibly a combination of the two. In any case I think most will agree that he would have made a very happy selection, as there are few more deadly "holers out" than Mr. Fergusson. A peculiarity of his style of putting is that he stands very far away from the ball ; but it will be seen once again that the left arm is well away from the body, and, as in the case

of all good putters, he putts almost entirely with the hands and wrists.

As yet I have treated none but those who may rightly be considered good putters, and in this list I cannot omit the name of Mr. G. F. Smith. His style of putting has nothing particular to recommend it, but like other good men he putts with the hands and wrists, and it will be noticed that the hands are very much interlocked, which in my opinion is conducive to a delicate touch.

In a gallery of putting celebrities the name of Mr. Leslie Balfour Melville could hardly be said to have a distinctive right to inclusion, but like all good golfers he can on occasion putt well, but he has not at all a happy style, although theoretically it is all that could be desired, as the left elbow is well forward and the eyes well over the ball, but he always appears to me to be standing too upright to the ball, particularly as he putts with an iron club. With a wooden putter one can afford to stand up and trust to the swing of the club, but I like to see the player crouching more down to the stroke when putting with an iron club.

The amateur champion Mr. Robert Maxwell may be considered neither a good nor a bad putter ; his style is rather unique and belongs to himself, as he seems to hold the club in a vice-like grip and putt with a comparatively stiff wrist, which suggests a possibility of cutting across the ball, and when Mr. Maxwell is off his putting, he undoubtedly does cut across the ball. He certainly moves his body, but so did Freddie Tait, in fact, there is a slight similarity in the putting style of the two, but there is a certain stiffness in the style of Mr. Maxwell which was not to be seen in that of Freddie Tait.

The styles of Mr. John Graham, Junr., and Mr. Horace Castle are somewhat alike, both having the left elbow more in towards the body than is usual, and Mr. Graham's certainly appears a right handed style of putting. The Hon. Osmund Scott is elegant in his position as he is in every stroke of golf that he plays, but I cannot believe in the touch of a player who putts in gloves. Mr. Pease has a very neat style of putting, a little like that of Mr. Laidlay, but his game resembles that of Mr. Laidlay in many respects. Mr. Darwin certainly strikes a rather curious attitude, and it seems fortunate that the "gridiron," as the six inches squares have been humorously called, was designed on the liberal scale that it was, otherwise there would have been a difficulty in getting Mr. Darwin on it! but if you are sufficiently long in the lower extremities to maintain your balance, his exceptionally wide stance is rather to be commended, as it precludes any action of the body, and the work must be done with the hands and wrists.

Mr. Herbert Fowler appears to have no use for the forefinger of his right hand—it is wandering in space in an aimless kind of manner, but he is duly following in the footsteps of a very worthy individual in the person of Old Tom Morris; but possibly this is no great recommendation, as it is chronicled in the annals of the Post Office that the "Nestor" of the game was not at all notable for his ability in holing putts the distance of which I have heard termed as "childish."





PLATE No. I

J. L. LOW



PLATE No. II  
APPROACH PUTT

J. I. LOW



PLATE No. III

S. H. FRY



PLATE No. IV  
APPROACH PUTT

S. H. FRY



PLATE NO. V

H. G. HUTCHINSON



PLATE No. VI

S. MURE FERGUSSON



PLATE NO. VII

G. F. SMITH



PLATE NO. VIII

J. E. LAIDLAY





PLATE NO. IX

I. BALFOUR MELVILLE



PLATE NO. X

R. MAXWELL



PLATE No. XI

J. GRAHAM, JUNR.



PLATE No. XII

H. G. CASTLE



PLATE No. XII

HON. O. SCOTT



PLATE No. XIV

B. DARWIN



PLATE No. XV

J. B. PEASE



PLATE No XVI

W. H. FOWLER





PLATE NO. XVII

C. E. DICK



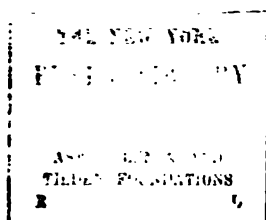
PLATE No XVIII

N. HUNTER



PLATE NO. XIX

H. H. HILTON



## THEORY AND ESSENTIALS

By H. H. HILTON

I THOROUGHLY believe in a man thinking out for himself his own game ; in fact, it is essential to success.

All the great players have at one time or another gone through that phase of their career when theory and practice were most closely interwoven, and it is during this trying time that it is most necessary to keep ever before one the great essentials or principles which govern the game. There is, in my mind, a decided difference between that man who is constantly theorising "all on his own," so to speak, and the man who sets himself earnestly to find out the essentials and principles of the game, and also how his observations of the great players coincide with his own experience in actual practice.

The former is rather apt to ignore the lessons which can be learnt from watching the best exponents of the game, and to create new theories and ideas which he fails to see are contrary to the principles which have influenced all the best golfers. Little wonder, then, if he make but little progress, and is inclined to say at

the end that all theorising is a myth. Let that man beware who, when he has made a bad shot, knows not the reason, and is unable to correct the fault the next time the stroke has to be played. Knowledge is power, and the man who knows how to correct the faults in his game, as they are inclined to creep in, is the man who has given the game wholesome, judicious thought, and has combined theory and practice most happily. It is while the golfer is trying to reconcile theory with practice that it is so necessary to keep essentials before him, and with this object the following chapter has been suggested to me.

## GRIP

As regards the grip of the club I am in somewhat of a quandary. I am a firm believer in the principle of holding the club as much as possible in the fingers. On the other hand, the late Lieut. Tait gripped the club very much in the palm of the right hand, as do also Mr. Ball and Sandy Herd, and this trio form three awkward obstacles to overcome in the argument in furtherance of my belief. But I have a little in my favour in that Vardon, Taylor, Braid, Mr. Maxwell, and many others trust mainly to the manipulation of the fingers. Personally, I think that the player, by gripping with the fingers, not only obtains a much finer touch, but has a better command of the club. Of necessity the grip has to be loosened on the upward swing, and it is easier to loosen the grip when the club is held in the fingers of the right hand than when it is held in the palm ; at least, that is how it strikes me. If

you are sufficiently powerful in the hands, try the overlapping grip ; it is a great aid to accuracy, as it enables the wrists to work together : but I have found that to work this grip successfully, the player must of necessity have long and powerful fingers, as, if he has not, there is far too much strain placed upon the left hand and wrist, and the right hand does not obtain a sufficiently firm grip of the club to apply the requisite power.

### STANCE

In the stance it would appear to be a very optional question as to how the feet should be placed, but it is noticeable that nearly every player stands more or less open to the ball : the two extremes are Mr. Horace Hutchinson, who stands almost square, and Mr. John Graham, Junr., who stands with his left foot nearly eighteen inches behind his right ; but these two players undoubtedly represent the extremes. In the majority of cases it will be found that the left foot is from four to twelve inches behind the right ; but I can well remember the time when the majority of players stood either square to the ball, or even with the left leg in front of the right, the ball being placed almost opposite to the left heel, and it will be found in *Badminton* that Mr. Hutchinson strongly advocated this position. At the time it was generally accepted as the correct stance, and in my youthful golfing days I deliberately cultivated this stance, as I was told that it was the correct golfing position, but now times have changed. The first player I saw to wander away in a marked manner from

the old precepts was Mr. John Ball, Junr. His stance was so wide and so open that it almost bordered on eccentricity ; but Johnnie Ball was looked upon as a natural genius, and in consequence few at first tried to copy him. In recent years there are to be seen many of the younger school of Hoylake golfers who either consciously or unconsciously have copied his peculiar stance. In my opinion they have done so to the slight detriment of their game, as their physical formation did not lend itself to this peculiar position. But it was through watching Mr. Ball that I first obtained an insight into the advantages of standing slightly open to the ball, as I noticed the wonderful way he played up to the hole with wooden clubs, for straight as an arrow the ball flew ; and throwing aside the old-time teaching I promptly altered my stance, and have never regretted doing so.

Vardon, Braid, Herd and Taylor all stand open to the ball in a greater or lesser degree, the open stance being not quite so marked in the case of Braid, as his left foot is not more than four inches behind the right, but, still, he is standing open. To sum up, the chief advantages of the open stance are as follows :—In the first instance the player can readily see the line of the intended flight of the ball, and that means more than the general run of golfers would think.

Time after time have I seen players unconsciously “face” in an entirely different direction to that which they intended to go, and look surprised when the ball finished many yards off the line. They never realise, until they are told, that if a player does not



“face” towards the direction he intends to go, the ball, if struck truly, is sure to finish off the line. Some players have the intuitive gift of being able to immediately “face” as they wish to. On the other hand there are players who are not gifted with this sense of direction; but in any case, whether the gift be yours, or whether it be not, it is always wise to take a little care. But that the open stance helps you in taking your “bearings” I have not the slightest doubt.

Again, the open stance keeps the body action in control, and too much body action is just as fatal as too little; do not stand so open that you cannot turn freely on the left foot. Much, of course, depends upon the physique of the player. Few could stand as Mr. Graham does, and still get well through with the stroke; but he is very long in the arm and supple in the joints, and he can afford this little idiosyncrasy. But whilst I am not going to say that the open stance in driving is essential, on the other hand I think that it is very advisable, simply for the sake of accuracy.

## UPWARD SWING

I cannot see that there is any golden rule to be followed in the upward swing of the club. Take, for instance, the styles of the present champions, Mr. Robert Maxwell and Harry Vardon. The former may be said to have a three-quarter headsman swing, whilst Vardon's club at the top of the swing travels

beyond the horizontal position. It is almost impossible to imagine two players whose methods are so contrary ; still, the final result is much the same. But personally I think that it is a mistake to swing too far back on the upward swing ; the shorter one swings, the better control there is over the club.

I am saying this knowing that Vardon, Herd, and Mr. Ball, to mention three, all take the club back beyond the horizontal position, and nobody could accuse them of not having a complete control over the club ; but they are all players with exceptional freedom of shoulder, and the average golfer cannot hope to imitate their methods. I do not say that it is essential that the swing should be comparatively short, as Nature has fashioned people in such various ways that it is a more than difficult matter to say how a golfer should swing.

## FOLLOW THROUGH

The follow through in the downward swing is a great factor in the art of driving ; but the words "follow through" are a little misleading, as there is the natural follow through and the "artificial follow through." By this I mean that there are many players who naturally come through well with the whole frame. To quote a few I may mention Harry Vardon, Mr. Mure Fergusson, Mr. Scott, and the writer of this article ; in each case there is a free action with the lower members of the body, which

enables the player to turn on the feet and come through in such a manner that the balance is well on the left foot. On the other hand, Braid, Herd, and Mr. Hutchinson do not come so far through with the stroke as the quartette before mentioned, as when they are hitting really hard, the position of the club at the finish barely exceeds the vertical. But the follow through is almost entirely a question of body action; the actual position of the club means little, except that there is a free movement of the feet, ankles, knees and hips. I think that unless a player swings back with loosened joints, he cannot follow through correctly; if he seem to, it means there is an artificial finish, and I know more than one young golfer who simply does this for effect. The follow through may be the finish of the downward swing, but the key to the situation is the upward swing, as you have to take the club back in such a manner that it will enable you to come well through. In light of the fact that so many good golfers do not come right through with the body, it may seem out of place to suggest that it is an essential in the game; but notwithstanding this fact I do say that I think it is an "essential," as I cannot help feeling that whatever success I have attained has been greatly due to my observance of this principle.

### POSITION OF RIGHT ELBOW

To anyone who has studied the photographs it seems almost unnecessary to say that one of the

essentials of the game is to keep the right elbow well into the side. In the case of Braid and Taylor the position of the right shoulder and elbow is most marked, but it is not so much to the natural genius as to the men who have worked their way into the realms of first-class golf that we must look for instruction. I refer to Mr. Fry and Mr. G. F. Smith. In the case of Messrs. Fry and Smith the right arm is well under, particularly in the case of Mr. Smith; he almost carries it to the extreme, but it is an excellent fault. The advantage of holding the right shoulder down and the right elbow well into the side is that such a position ensures a horizontal swing with the club; and although there may be players who have attained more than a fair measure of success with a vertical swing, the very great majority of good golfers swing horizontally, and keep the right elbow well into the side and the hands low.



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By HAL LUDLOW

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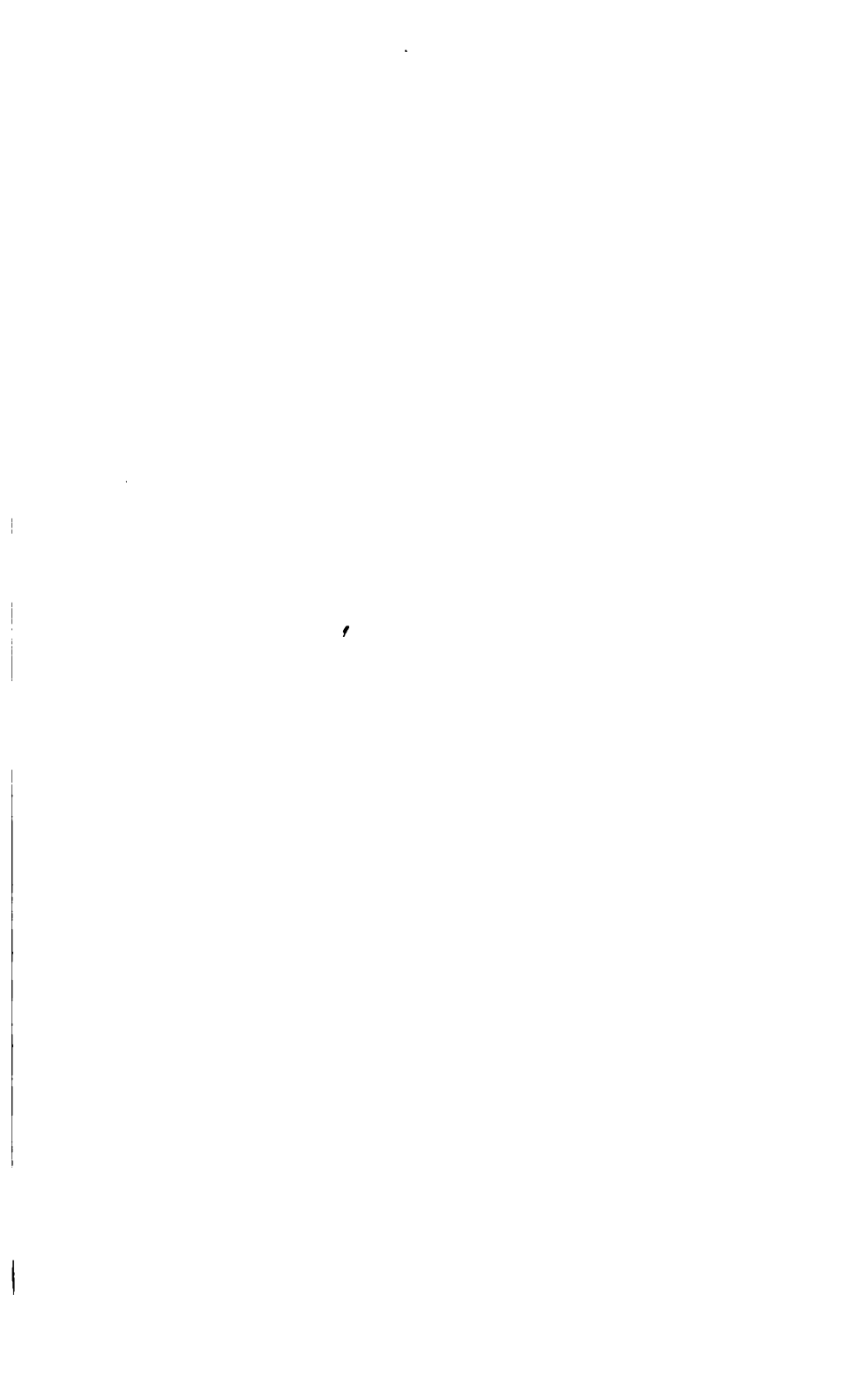
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